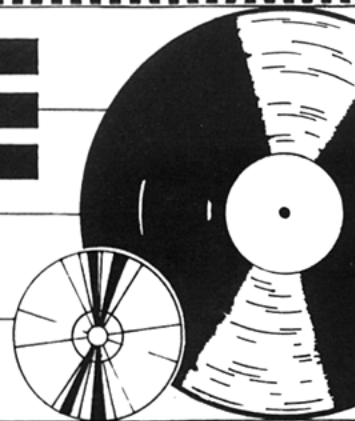


FILM SCORE MONTHLY



#76, December 1996

\$2.95

RANDY EDELMAN

FROM THE LAST OF THE
MOHICANS TO GETTYSBURG
TO NBC SPORTS

JOHN BARRY

EXCLUSIVE INTERVIEW

RY COODER

LAST COMPOSER STANDING

Film Music on Laserdisc

John Bender Reviews
Monstrous Movie Music

Lukas Reviews Film Scores
of Late '96 (*Ack Ack Ack*)

- News on Upcoming Releases
- Film Music Concerts
- Trading Post
- Letters from Readers



FILM SCORE MONTHLY

Issue #76, December 1996

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Cover: Randy Edelman

How to Sequence the TER *Secret of Nimh* CD in the Order of the Movie, from Robert Knaus

- 1) Main Title
- 8) Allergic Reaction
- 9) Flying Dreams (Sally Stevens vocal)
- 2) The Tractor
- 7) No Thanks
- 4) Step Inside My House
- 10) Escape from Nimh (from 2:17)
- 3) The Sentry Reel
- 10) Escape from Nimh (to 2:16)
- 6) Moving Day
- 5) The House Raising
- 11) Flying High/End Titles (to 1:00)
- 12) Flying Dreams (Paul Williams vocal)
- 11) Flying High/End Titles (from 1:01)

The Soundtrack Handbook: Is a free six-page listing of mail order dealers, societies, books, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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C • O • N • T • E • N • T • S

The Lasherphile	6
Mail Bag	7
Interview: Randy Edelman	8-12
Interview: John Barry Part 2	13-15
Interview: Ry Cooder	16-18
SCORE: CD Reviews	19-20
Lukas's Review Column	21-23

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That gasp you heard last month was everybody opening their copy of *Film Score Monthly*, seeing Lydia Pawelak's beautiful, new black and white photograph of John Barry, and going, "Oh no! Did he die?" Fortunately, as is the case with all of us, the answer is, not yet! Feedback to the Barry feature and cover design (which was a special format just for that issue) has been great, and I'm proud to present Robert Hoshowsky's one-on-one interview with the composer this month, as well as an insightful talk with Randy Edelman by our long-time contributor Andy Dursin.

I have news of extraordinary magnitude. Starting next month FSM will sport an all-new design, with more pages, readable type, a new logo, and hopefully even color covers. I've always wanted to make FSM look more like a "real" magazine, especially now that I've seen it at Tower Records crumpled up in the tattoo-magazine section like a piece of kleenex, but have lacked the resources and know-how. To the rescue has come Joe Sikoryak, a longtime FSM reader and soundtrack fan who is also a world-class desktop publishing designer. Joe has offered his services to me to come up with a new format, which means he's really offering his services to all of you, the readers, because you are going to be the beneficiaries of the new design.

The one unfortunate matter in all of this is that subscription rates are rising for the first time in three years. Please see the new fees below left. Sadly, color covers do not grow on trees. I've literally undercharged for the whole time I've done FSM because I wanted to get the magazine out there. Even with the rate increase, I am still pricing this more or less to cover costs; if I was a "real" magazine, I would be raising the rates to \$39.95 U.S. or more, not \$29.95—remember, it costs three times as much to publish a monthly as a quarterly. All I can say is that the difference between this issue and the next one is going to be like the difference between a mono videotape and a full-fledged... stereo videotape. You'll love it.

Not forgetting that FSM has gotten to where it is by being in the "content business." I've lined up some awesome features for the next few issues and beyond. Next month, *Star Wars* reissue assembly supervisor Michael Matessino will give us behind-the-scenes info on the making of the new albums and of the original scores; in two issues is Doug Adams's superlative coverage of Alf Clausen's music for *The Simpsons*. Plus, I've got a massive article by Rudy Koppl on the recent kazillion promotional CDs, talking to the composers behind them, which collectors are going to find enormously useful. This is not to mention new material by the usual FSM writers: Jeff Bond, John Bender, Andy Dursin, Mike Murray (Recordman), Robert L. Smith, and all the others to whom I am indebted (my apologies that I haven't the space to list them all, but look at the contributors list of each and every issue—that's them).

While I'm doling out thanks, I must extend my gratitude to Norman Newell and everybody at Hamilton I. Newell Printing, Inc., Amherst, MA, who have printed every issue since #30/31 (except #74). If all goes well, this installment will be their last, simply because it makes sense for me to find a local, Los Angeles printer. Norman has been so helpful and considerate—you all have no idea. He'll no doubt remember me for a long time, since I still owe him money. Anyway, gentle readers, enjoy this issue, and prepare yourselves for an even better one next month.

Web Sites: Themes and Variations has a new web site: <http://tnv.net>; see the concert list. • Ron Jones's emotif site is starting a new "semester" of film scoring classes—you sign up and it's like a correspondence course, with some very useful materials. Check out <http://emotif.com>.

Grammy Nominations: Instrumental Composition for a Motion Picture or Television: "Defile and Lament" (A Time to Kill), Elliot Goldenthal; "Get Shorty (Instrumental Tracks)," John Lurie; *Independence Day*, David Arnold; *The Star Maker*, Ennio Morricone; *Unstrung Heroes*, Thomas Newman. • Both the new 4/4 remix and original version of Lalo Schiffrin's "Mission: Impossible" theme were nominated for best Pop Instrumental Performance for an Orchestra, Group or Soloist.

1996 Golden Globe Nominations: Best Original Score: Elliot Goldenthal, *Michael Collins*; Marvin Hamlisch, *The Mirror Has Two Faces*; David Hirschfelder, *Shine*; Alan Menken, *The Hunchback of Notre Dame*; Gabriel Yared, *The English Patient*. Best Original Song: "Because You Loved Me," *Up Close And Personal*, Dianne Warren; "For the First Time," *One Fine Day*, James Newton Howard/Jud Friedman/Allan Rich; "I've Finally Found Someone," *The Mirror Has Two Faces*, Barbra Streisand/Marvin Hamlisch/R.J. Lange/Bryan Adams; "That Thing You Do," *That Thing You Do*, Adam Schlesinger; "You Must Love Me," *Evita*, Andrew Lloyd Webber (music)/Tim Rice (lyrics).

Publications: Gramophone will publish a 1997 second edition of its *Film Music Good CD Guide* on March 4; hundreds of CD reviews with a new foreword by David Arnold. • Port Bridge Books (PO Box 42791, San Francisco CA 94142; ph: 415-431-2990) has published *Sounds of Movies: Interviews with the Creators of Feature Sound Tracks* (240 pages, \$19.95, ISBN 0-9653114-7-3), a new book interviewing sound designers and mixers. It's not about film music, but about the whole process of movie sound, mixing, dubbing, etc. • The new issue of *Asterism* magazine will have interviews with *Star Trek* composers Ron Jones, Dennis McCarthy and Jay Chattaway; contact Asterism, PO Box 6210, Evanston IL 60204.

TV Watch: David Schecter and Kathleen Mayne of Monstrous Movie Music were featured on both the "Sci-Fi Buzz" and "Strange Universe" programs of the all-powerful Sci-Fi Channel. The "Sci-Fi Buzz" segment also featured Herman Stein and Irving Gertz and aired on 12/20/96 (7PM, 11PM) and 12/22/96 (6AM).

Mail Order Dealers: If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, you'll have to go through the specialty dealers. Try Screen Archives (202-364-4333), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572), Soundtracks Unlimited (310-839-1193) and Super Collector (714-839-3693) in this country. • Movies Distribucion in Spain has a new, 48-page color catalog available. Write them at Olite, 37, 31004 Pamplona, Spain; fax: (948) 233044.

Promos: Craig Safan has produced two promos: *Remo Williams: The Adventure Begins* and a general sampler. • Michael J. Lewis has pressed a CD of his score to *The Passage* (1978); *Upon This Rock* and *The Medusa Touch* are forthcoming. • Steve Edwards has three new promos out: *Film Music of...*, *Songs for Movies and Television*, and *Blossom Time*. • Charles Bernstein has put out a promo of *Cujo* backed with *The Covenant* (TV).

-LK

Record Labels and Their Records:

Atlantic Classics: *Space Jam* (James Newton Howard score) is due in February. *Mars Attacks!* (Danny Elfman) will be out on March 18.

DRG: Due March are two more Mario Nascimbene scores, on one CD: *Francis of Assisi/Dr. Faustus*. A Morricone *Main Titles Vol. 2* compilation is probably upcoming in April or May.

edel America: Due whenever the movie comes out (really!) is *Amanda* (Basil Poledouris).

GNP/Crescendo: *Fantastic Television* (compilation) is expected in a month or so. Forthcoming are *Alien Nation* (David Kurtz, TV movies), *Greatest Science Fiction Hits 4* (to be recorded by Dennis McCarthy and orchestra), and a *Godzilla* compilation of original tracks licensed from Toho—this will feature music previously released in Japan, but never before available in the U.S.

Hollywood: Due Feb. 25: *Donnie Brasco* (songs and Patrick Doyle).

Intrada: Upcoming for April or May is a newly restored, complete-score CD of *A Patch of Blue* (Jerry Goldsmith, 1965), the first issue from the original multitrack tapes. Intrada is both a label and mail order outlet, write for free catalog to 1488 Valjejo St, San Francisco CA 94109; ph: 415-776-1333.

Koch: Due February 20 are the remaining newly recorded albums: 1) Film Noir: *The Killers*, *Double Indemnity*, *The Lost Weekend* (Miklós Rózsa). 2) Concert Works: Violin Concerto, Concerto for Orchestra, Andante for String (Rózsa). 3) *Wuthering Heights*, *Prisoner of Zenda*, *Dragonwyck*, *David and Bathsheba*, *Prince of Foxes*, *Brigham Young* (Alfred Newman).

Marco Polo: Imminent is Erich Wolfgang Korngold: complete *Another Dawn*, 8-minute ballet from *Escape Me Never*. February: Hugo Friedhofer: suites from *The Rains of Ranchipur*, *Seven Cities of Gold*, *The Lodger*, Overture from *The Adventures of Marco Polo*. March: Bernard Herrmann: complete *Garden of Evil*, 13-minute suite from *Prince of Players*. Recorded but unscheduled are Alfred Newman: *Hunchback of Notre Dame*

Upcoming Films

Whither Barry on Bond 18? Of this writing, no composer has been signed to score the next James Bond movie, scheduled to begin shooting soon. A leak on the Internet reported that the sticking point on Barry doing the film were his involvement in the title song (MGM wanted to keep that separate for another, yet to be determined artist), and his fee. While Barry is still "in the running," with each passing day it seems less likely that he will do the film. There is buzz that David Arnold may be interested, and would be an appropriate choice due to the fact that he is British, just did an album of covers of the existing Bond songs (still unreleased), loves James Bond, and is hot right now. But, that is mere idiotic speculation. MGM/UA and Barry's agency, Kraft-Benjamin, declined to comment.

In other news, James Horner scores *The Devil's Own*, the troubled Sony film starring Harrison Ford and Brad Pitt. • Of the big genre pictures due this year, expect Elliot Goldenthal on *Batman and Robin*, Jerry Goldsmith on *Deep Rising*, John Williams on *The Lost World*, John Frizzell on *Alien: Resurrection*, Danny Elfman on *Men in Black*, Eric Serra on *The Fifth Element*, and Basil Poledouris on *Starship Troopers*. But you knew that. • Correction: Steven Goldstein is writing the score to *Cats Can't Dance*, while Randy Newman does the songs.

I promise, cross my heart, a completely updated installment of this column for next issue's new format.

(approx. 50 minutes), *Beau Geste* (20 minutes), *All About Eve* (3-4 minutes); and Max Steiner: complete *King Kong* (73 minutes). All of these are conducted by Bill Stromberg, and reconstructed/restored by John Morgan.

MCA: March 25: *Reach the Rock* (John McIntyre score and songs), *That Ol' Feeling* (Patrick Williams score and songs). Memorial Day weekend: *The Lost World* (John Williams).

Milan: Due Jan. 14 were *First Strike/Rumble in the Bronx* (J. Peter Robinson, Jackie Chan films) and *Crash* (Howard Shore). Due Jan. 28: *Hotel De Love* (various), *Angel Baby* (Australian film). Feb. 11: *Maurice Jarre at the Royal Festival Hall* (live concert, including premiere of non-film concerto for electronic wind instrument and orchestra). Feb. 25: *The Ron Howard Project* (various Ron Howard films, possibly including *Cocoon* and *Gung Ho*), *Smoochy* (Ryuichi Sakamoto pop album).

Play It Again: Forthcoming are *Arthur of the Britons* ('70s British TV series, theme by Elmer Bernstein, score by Paul Lewis), *Get Carter: The Film Music of Roy Budd* (temporarily postponed due to another rights hang-up) and *The Music of John Barry* (book, due mid to late 1997).

PolyGram: *Doctor Dolittle* (Leslie Bricusse, 1967) is scheduled for April 15.

RCA Victor: The individual 2CD set reissues for *Star Wars* and *The Empire Strikes Back* should be out. Due Feb. 25 is *Return of the Jedi*. This will include John Williams's new "Victory Celebration" (replacing "Ewok Celebration") and Jerry Hey's "Jedi Rocks" (replacing "Lapti Nek") heard in the *Jedi* Special Edition.

Rhino: *How the West Was Won* (Alfred Newman, 2CD set) should be out. Due Jan. 28 was *Classic Performances from the Golden Age of Television* (novelty compilation spotlighting actors like poor Charles Bronson, James Cagney and Michael Landon). Feb. 18: *Academy Award Winning Songs from MGM Films*. March 4: *Poltergeist* (Jerry Goldsmith, 1982, expanded, 66 min.). March 18: *The Simpsons: Songs in the Key of Springfield* (Alf Clausen, score/songs). April 15: *Your Cheatin' Heart* (Hank Williams songs, 1964), *Zabriskie Point* (various, 1970), *Latin Classics at MGM* (compilation), *Riot* (Showtime, various).

Screen Archives: Now out is a limited edition, archival and licensed release of Max Steiner's *The Searchers*, from the original mono tracks (65:00).

Silva Screen: Due Feb. 18: *Space and Beyond* (space-oriented film collection). Due in March in the U.K. and U.S. is *Cinema Choral Classics* (new recording; *First Knight*, *The Abyss*, *Lion in Winter*, *Henry V*, *The Omen*, etc., with big orchestra and choir). Due in May in England is a newly recorded album (Kenneth Alwyn/Orchestra of the Royal Ballet) of music from various Ealing Studios British films of the '30s, '40s and '50s: *The Ladykillers* (Tristram Cary), *Passport to Pimlico*, *The Titfield Thunderbolt*, *The Lavender Hill Mob* (all Georges Auric), *Man in the Sky* (Gerard Schurmann), *Saraband for Dead Lovers*, *The Captive Heart* (both Alan Rawsthorne), *The Overlanders* (John Ireland), *Kind Hearts and Coronets* (arr. Mathieson), *Whiskey Galore* (Ernest Irving).

Sony Classical: John Williams's new recording of Oscar-winning film themes (*The Hollywood Sounds*, London Symphony Orchestra) is scheduled for Feb. 11; due on March 11 is the premiere recording of his bassoon concerto, *The Five Sa-*

Best of 1996 Poll

Please, help us determine the readers' favorites for 1996. **Very Important:** You need not vote for every category, or provide as many picks as suggested! Do what you feel like or know!

- 1) Best New Score: Pick the five best scores to new 1996 movies, numbered 1-5 (we weight the votes). Do not pick more than five, and do not pick late 1995 movies, they will be ignored.
- 2) Oscar Guesses: Pick the five scores you *think* will be nominated each in the dramatic-score category, and the musical/comedy-score category. These are not necessarily the *best* scores, just the ones you think the Academy will nominate. Indicate your predicted winners as well.
- 3) Best Composers—not the best of all time, but the ones who had the best output in 1996. Pick three, rank them.
- 4) Best Unreleased Score (1996 only). Pick one.
- 5) Best Record Label (1996 only). Pick one.
- 6) Best New Album of Older Score (i.e. reissue). Pick five, rank. Can be original recording or re-recording. No bootlegs.
- 7) Best New Compilation—either original tracks or newly recorded. Pick three.

Hall of Shame Awards:

- 8) Worst New Score.
- 9) Worst Composer (1996 only).
- 10) Worst Record Label (1996 only).

FSM Self-Reflection Awards:

- 11) Best FSM article/interview/feature(s).
- 12) Worst FSM article/interview/feature(s).
- 13) Most annoying Mail Bag contributor.

Creative Section:

- 14) (optional) Feel free to make up your own categories and mention whatever you'd like (faves, peeves, trends, etc.), but keep it concise.

Send your lists to **Andy Dursin, PO Box 846, Greenville RI 02828** (not to Lukas!) no later than (extended deadline) February 14, 1997.

cred Trees. For the sake of confusion, Sony is also releasing an album of film themes (mostly pop songs) performed by the guitarist John Williams on Feb. 11. The composer Williams has just recorded an album of film themes adapted for violin (Itzhak Perlman, soloist; Pittsburgh Symphony Orchestra) planned for release in late spring; pieces include *The Age of Innocence*, *Four Horsemen of the Apocalypse* (Previn), *Sabrina*, *Cinema Paradiso* and others. • Sony's expanded issue of *Star Trek: The Motion Picture* (Jerry Goldsmith) has been delayed again. Paramount has tended to specify exactly when *Trek*-related items can and can't be released, and it is suspected they are imposing the delays here. Reissue producer Didier Deutsch would not comment on the postponement, but assures me the album will be released.

Super Tracks: Due in late February are *Kazaam* (the Shaq movie) and *The Associate*, both by Christopher Tyng, on separate CDs.

TVT: Jan. 21: *Kama Sutra* (Mychael Danna).

Varèse Sarabande: Due January 28 was *Romeo and Juliet: Shakespearean Classics from Stage and Screen* (Cliff Eidelman cond. Royal Scottish National Orchestra). Due Feb. 11: *Dante's Peak* (James Newton Howard/John Frizzell). Due March 11 (date might be pushed back a month): *Psycho* (Bernard Herrmann, new recording by Joel McNeely and Royal Scottish National Orchestra). Elmer Bernstein has recorded *To Kill a Mockingbird* with the Royal Scottish National Orchestra, but no release date has been scheduled. •

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The Bear (Sarde) (Imp.)	Nun's Story (Waxman)
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Body Heat (Orig./Numbered)	Runaway (Goldsmith)
Boy Who Could Fly (Broughton)	Sea Wolf (C. Bernstein) (Bay Cities)
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The Dead (North)	SpaceCamp (Williams) (Imp.)
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Innerspace (Goldsmith)	Twilight's Last Gleaming (Goldsmith) (Silva Screen)
Is Paris Burning? (Jarre) (Imp.)	Under Fire (Goldsmith) (Imp.)
Jerry's Recall (2CDs) (Imp.)	Wind (Poledouris)
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Ladyhawke (Powell) (Numbered)	
The Last Butterfly (North)	
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Mr. & Mrs. Bridge (Robbins)	
Molly Maguires (Mancini)	
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Auction will close on Feb. 28 1997 at 12 midnight. All trades will be considered as bids—please call or write for info.

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'Burbs, The (Varèse Ltd.) J. Goldsmith
Brides of Christ Mario Millo
Chronos M. Stearns
Dragonslayer (orig. SCSE) A. North
Dogfight
Dreamscape M. Jarre
El Ray Leon (Lion King, 1 extra score cut) H. Zimmer
Fedora/Crisis (Varèse Ltd. ed.) M. Rózsa
Flying Vet, The A. Phillips
For Whom the Bell Tolls V. Young
Fourth Protocol, The L. Schiffrin
Gothic T. Dolby
In the Mood R. Burns
Keep, The T. Durns
Lift, The D. Mass
Lillian's Story C. Skubiszewski
Masada J. Goldsmith
Mary D. Stephen
Moon Over Parador M. Jarre
Mortal Combat (The Journey Begins) promo from the Animated Series, M. Sloate
Movie & TV Themes E. Bernstein
Music Teacher, The
Oceanscape W. Goldstein
Passage to India M. Jarre
Phantasm Ltd. Ed. Collector's Laserdisc Box Set, includes 24kt CD w/ different artwork
Pino Donaggio Symphonic Suites (Varèse Ltd. Ed.)
Purple People Eater (Various)
Rich in Love (G. Delerue)
Robert Folk Selected Suites (promo)
Rose Tattoo, The (Varèse Ltd.) A. North
Those Secrets (Masters) T. Newman

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- (4) Moon Over Parador (Jarre) MCA
- (5) SpaceCamp (Williams) SLC Japan
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Midnight Run (Elfmán) MCA \$35.00
Mountains on the Moon (Small) Polydor \$35.00
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Providence (Rózsa) DRG \$30.00
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CONCERTS

Connecticut: Feb. 22—Hartford s.o.; *Lawrence of Arabia* Suite (Jarre).

Michigan: Feb. 8—Livonia Sym.; *Carmen Fantasy* (Waxman). Apr. 17—Berkeley High School; *Mission: Impossible* (Schiffrin).

Minnesota: Feb. 21—Carlton College s.o., Northfield; *Bride of Frankenstein*.

New York: Feb. 11—Bay Shore s.o., Oakdale; *Independence Day* (Arnold). Feb. 13—Little Orch. Society, Lincoln Center, NYC; *Age of Innocence* (Bernstein), *Anthony Adverse* (Korngold),

One-Eyed Jacks (Friedhofer), "Ride to Dubno" from *Taras Bulba* (Waxman), *Cyrano de Bergerac* (Tiomkin); *Cyrano, Adverse and Jacks* are premieres.

Pennsylvania: Feb. 14, 15—NE Penn s.o., Scranton; *The Godfather* (Rota), *Moon River* (Mancini), *French Medley* (various), *Tribute to David Lean* (Jarre).

Texas: Feb. 8, 9—Dallas s.o.; *Bride of Frankenstein* (Waxman), *Beauty and the Beast* (Holdridge), *The Untouchables* (Morricone), *Gone with the Wind* (Steiner), "Unchained Melody" (North), *Dances with Wolves* (Barry), *Peyton Place* (Waxman), *Carmen Fantasy*. Feb.

28—Garland s.o.; *The Alamo* (Tiomkin), *Exodus* (Gold), *Lawrence of Arabia* (Jarre), *Braveheart* (Horner).

Wisconsin: Feb. 18—Milwaukee Youth Orch.; *Lawrence of Arabia* Overture.

Australia: Feb. 6—Melbourne s.o.; *Carmen Fantasy* (Waxman).

England: Apr. 19—Guildford Phil.; *Prince Valiant* (Waxman), *Wuthering Heights* (Newman), *Juarez* (Korngold), *Carmen Fantasy* (Waxman), *The Raiders March* (Williams).

Marvin Hamlisch was scheduled to be with the Raleigh Pops, NC, March 14, 15.

John Scott is conducting the Orquesta Sinfónica de Tenerife, Spain in an Erich Wolfgang Korngold Centenary Concert (1897-1997) on February 6.

The film music society Staccato was successful in organizing a Jerome Moross concert last Oct. 29 in Figueres, Spain.

This is a list of concerts with film music pieces in their programs. Contact the orchestra's box office for more info. Thanks go to John Waxman of Themes and Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

CURRENT FILMS, COMPOSERS AND ALBUMS

<i>Beavis and Butt-Head</i>	John Frizzell	Geffen, Milan (songs)	<i>Michael</i>	Randy Newman	Revolution
<i>The Crucible</i>	George Fenton	CDG	<i>Mother</i>	Marc Shaiman	Hollywood
<i>The English Patient</i>	Gabriel Yared	Fantasy	<i>My Fellow Americans</i>	William Ross	TVT
<i>The Evening Star</i>	William Ross	Angel	<i>One Fine Day</i>	James Newton Howard	Columbia
<i>Everyone Says I Love You</i>	arr. Dick Hyman	RCA Victor	<i>101 Dalmatians</i>	Michael Kamen	Walt Disney
<i>Evita</i>	Andrew Lloyd Webber	Warner Bros.	<i>The People vs. Larry Flynt</i>	Thomas Newman	Angel/EMI
<i>First Strike</i>	J. Peter Robinson	Milan	<i>The Preacher's Wife</i>	Hans Zimmer	Arista (Whitney songs)
<i>Ghosts of Mississippi</i>	Marc Shaiman		<i>The Portrait of a Lady</i>	Wojciech Kilar	London
<i>Hamlet</i>	Patrick Doyle	Sony Classical	<i>The Relic</i>	John Debney	
<i>I'm Not Rappaport</i>	Gerry Mulligan		<i>Shine</i>	David Hirschfelder	Philips
<i>Jerry Maguire</i>	Danny Bramson, sup.	Epic Soundtrax	<i>Space Jam</i>	James Newton Howard	Warner/Atlantic
<i>Mars Attacks!</i>	Danny Elfman	Atlantic Classics	<i>Star Trek: First Contact</i>	Jerry Goldsmith	GNP/Crescendo
<i>Marvin's Room</i>	Rachel Portman	Hollywood	<i>Turbulence</i>	Shirley Walker	

READER ADS

FEE INFO: Free: Up to five items. After five items, it's \$5 for an ad with up to 10 items; \$10 for an ad with up to 20 items; \$20 for up to 30 items; and add \$10 for each additional (up to) 10 more items. Send U.S. funds only to Film Score Monthly, 5967 Chula Vista Way #7, Los Angeles CA 90068; E-mail: ldkendal@unix.amherst.edu. No bootlegs!

WANTED

Jon Aanensen (Konsul Christiansens vei 2, 4616 Kristiansand, Norway) wants to buy the following items: *Rude Awakening* (Jonathan Elias), *Music for Films* (Jonathan Elias), *Requiem for the Americas* (Jonathan Elias), *Bad Dreams* (Jay Ferguson), *Howard the Duck* (John Barry/Sylvester Levay). Any format, preferably CD. Good price paid.

Brent Bowles (Box 5181, 800 S. Main St., Harrisonburg VA 22807; E-mail: babowles@jmu.edu) wants on CD: *Shipwrecked* (Doyle), *Jane Eyre* (Williams), Japanese release of *Superman* (complete 2LP tracks). Will trade; e-mail with want list or offers.

Daniel Gonzalez (88-11 Elmhurst Ave Apt A11, Elmhurst NY 11373; ph: 718-397-5752) is looking for *The 'Burb*s and *Raggedy Man* (Varèse Sarabande Club CDs), *Casualties of War*, *Sunchaser* (promo) and all other Goldsmith scores. Will pay top dollar for single and multiple copies of those listed; will also trade depending upon person's request list.

Peter Holm (Fältspatvägen 46, II, S-806 31 Gävle, Sweden; E-mail: ee94phm@student.hgs.se) is looking for Christopher Young's *Pranks* (Citadel, CT 7031, 1982) and *The Power* (Cerberus, CST-0211, 1984). Both were released on LP.

Antony Martie (8 Cordeaux St, Hill End, Queensland, Australia 4101) wants to make contact with a collector in South Korea or Japan to help him acquire new and recent soundtracks on LP; can either pay cash or offer trades of CDs (40) and/or LPs (15).

Robert A. Mickiewicz (7 Whittemore

Terrace, Boston MA 02125; ph: 617-825-7583) is looking for many different recordings, including LPs: *Austerlitz* (Pathe St-1136, J. Ledrut), *Les Corps Celestes* (Love Themes, CAM Cml-116, P. Sarde), *La Ragazzina* (CAM Cml-68, N. Fidenco), *Red Tent* (Columbia YS-2394, A. Zatssepin), *Sacco di Roma* (Sinfonicamente, Hard HLP-204, F. Ferrera). Will buy or trade from extensive collection. Looking for worldwide trading contacts for imports, obscure/private/promo material, studio-only material. All lists welcome.

Scott Somerndike (649 S Barrington #105, Los Angeles CA 90049; ph: 310-472-7316) is looking for a CD of 1900.

Dan Ward (2709 Meadowbrook Ct. Plano TX 75075; E-mail: dan_pw@hotmail.com) is looking for someone nice enough to make tape dubs of: *The Living Daylights* (Barry), *Cherry 2000* (Poledouris), *Final Countdown* (Scott).

FOR SALE/TRADE

Sean Adams (8093 Sunrise East Wy #8, Citrus Heights CA 95610) has for trade/sale the following items: *Batteries Not Included* (Horner), *Dad* (Horner), *Midnight Run* (Elfman), *Frantic* (Morricone), all on CD.

Marco Brolis (V. S. Francisco d'Assisi 4, 25038 Rovato, Italy) has for trade the following CDs: *Poltergeist III*, *Peter Gunn* (more music, RCA), *1900* (Morricone, SLCS 7033), *Honey I Blew Up the Kids*, *The Fog* (orig. cassette). Send your trade listing.

Kenneth Caldwell (5971 Chula Vista Way #10, Los Angeles CA 90068) has the following sealed LPs for sale or trade: *Flesh + Blood*, *The Great Race*, *Lifeforce*, *Sodom and Gommorah* (foreign), *Solomon and Sheba* (foreign). E-mail MadMovMan@aol.com or sase for large soundtrack trade/want list (LP, cassette and CD).

Michel Coulombe (3440 Mont-Royal Est, Montréal, Québec H1X-3K3, Canada; ph: 514-529-0133) has 200+ rare and out-of-print CDs for auction including *Flesh + Blood*, *The Rose Tattoo* (Varèse Club), *Wind*, *Under Fire*,

Krull (ltd. gold ed.) and 600+ LPs (rare titles) also for auction. Write or call for auction deadline and more info.

R. Robin Esterhammer (800 North Rose Street, Burbank CA 91505; ph: 818-842-2615) has for sale: *Apollo 13* (Horner, legal promo) \$50; *Bat 21* (C. Young) \$50; *Class Action* (Horner) \$20; *Lady in White* (LaLoggia, Southeast Rec's) \$30; *Nixon* (Williams) \$15; *Prince of Darkness* (Carpenter/Horwarth, Varèse and Colosseum) \$50; *Remo Williams* (Safan, promo) best offer, auction closes 40 days from publishing date; *The Seventh Sign* (Nitzsche, Cinedisc) \$45; Peter Rodgers Melnick (promo) \$60; *GNP Crescendo 40th Anniversary Sampler Vol. 4 - Surf, Sci-Fi, New Age* (various) \$35. Please write or call if you are looking for something.

Yair Oppenheim (99-58 66th Ave, Rego Park NY 11374; ph: 212-927-0733; yoppenh@yu1.yu.edu) has for sale/trade rare and recent CDs and tapes by Williams, Horner, Zimmer and Goldsmith. Some examples: *Stanley and Iris* (Williams), *Pacific Heights* (Zimmer), *A World Apart* (Zimmer), *First Knight* (Goldsmith). Willing to negotiate and will always make a fair deal. Can also dub certain things upon request.

Chris Shaneyfelt (1920 E 2nd #2208, Edmond OK 73034; Shaneyfelt@aol.com) has for sale at \$5 ea.: Danny Elfman: *Pee Wee's Big Adventure*, *Night Breed*, *Film Music Vol. 1*, *Batman, Batman Returns*, *Beetlejuice*; James Horner: *Ransom*, *Legends of the Fall*, *Balto*, *Courage Under Fire*, *Jumanji*; Jerry Goldsmith: *Powder*, *The Cassandra Crossing*, *Chain Reaction*; Joe LoDuca: *Army of Darkness*. At \$15: Joe LoDuca: *Evil Dead/Evil Dead 2*. At \$30 ea.: Chris Young: *Head Above Water*, *Tales from the Hood*, *Unforgettable*, *Virtuosity* (or buy all four for \$100). More titles available for sale—write or e-mail for list.

Matt Skavronski (7722 Donnybrook Ct, Annandale VA 22003-4754) is having a liquidation CD sale—titles by composers from Bernstein to Vangelis. For list send inquiry.

Vinyl Unlimited (670 Roxbury, Palm Springs CA 92264) has a 6000+ soundtrack LP collection for sale. Many foreign/Morricone/10" LPs/EPs/boxed sets/Bruce Lee related/John Wayne related. Also has thousands of film star LPs/male & female vocals (mor)/instrumental film related/45 singles. For the time being, want lists only, until catalog is complete. Send want list and/or catalog request. 300 CDs for sale. Catalog is a "must" for the devoted vinyl lover.

FOR SALE/TRADE & WANTED

Robert Knaus (320 Fisher St, Walpole MA 02081) wants: *The American Revolution*, *Civil War Journals* (Christopher L. Stone promos), *The Lonely Guy* (Goldsmith). For sale: *James and the Giant Peach* (R. Newman, \$7.00), *Babe* (Westlake & dialogue, \$5.00), *Pacific Heights* (Zimmer, \$7.00), *The Saint of Fort Washington* (Howard, \$15.00), *E.T.* (Williams, original issue, \$5.00), *Once Around* (Horner, \$20.00), *Willow* (Horner, near mint, \$50.00).

Scott Thompson (PO Box 57, Henagar AL 35978; scottt@peop.ldsnet.com) will pay \$400.00 for *Chouans* by Georges Delerue. Also will pay high dollar for *The Cable Guy* by John Ottman and *Sunchaser* by Maurice Jarre. Many rare items (*Witches of Eastwick*, *Under Fire*, *The Ron Goodwin Collection*, *Batteries Not Included*, *SPFM Goldsmith Tribute*, *Raggedy Man*, *Masada*, etc.) for trade.

Jerry Valladares (201 Lafitte Street, Mandeville LA 70448) has for sale the following mint used CD soundtracks: 1) *Unforgiven* (Niehaus) \$5.00. 2) *Father of the Bride* (Silvestri) \$5.00. 3) *Accidental Tourist* (Williams) \$35.00. 4) *JFK* (Williams) \$5.00. 5) *Avalon* (Newman) \$5.00. Please add \$1 S&H 1st CD & .50 each addl. Wanted: Used and promo CD soundtracks, please send lists.

Tom Vogt (3705 Briarwood Dr, Erie PA 16510) is looking for CDs of *Screen Themes* (Varèse, John Scott) and *A Time of Destiny* (Morricone). For auction: LP of *Roots of Heaven* (Fox 3005, ex/ex), min. bid \$160. For sale: *Story of Star Wars* LP, excellent condition, \$30. •

THE LASERPHILE

by **ANDY DURSIN**, PhD. of
Laserology and Bad Movies

You have probably been reading about laserdiscs with all sorts of goodies related to film music in the pages of FSM for months now, and most likely raise your eyebrows and say, "Hey, cool, but how the heck do I get one of those? And where can I get one?" Well, it's easy; plop down to your local Lechmere or electronics store, figure you need to pay \$200-\$500 for a decent machine (\$500 will pretty much get you the works nowadays), then contact a mail-order dealer like Sight & Sound (in Waltham, MA) or Ken Crane's (on the West Coast) for specials on ordering discs, particularly if you can't find any in local stores. (And believe me, never, ever in a million years think of actually paying the retail price, especially on expensive deluxe box sets! Order over the phone or through the mail, and forget the malls and retail outlets.) S&S is particularly good, as they have a downloadable web catalog and lots of used discs at inexpensive prices, and have a trade-in system that Ken Crane's doesn't.

Well, now that our little lesson has concluded, here's a rundown of some recent lasers worth looking into for soundtrack fans, with list prices given. Unfortunately, most isolated scores only come equipped in \$100+ deluxe "box set" packages, but generally there's enough additional material on there to justify their extravagant prices:

Something Wicked This Way Comes

(Disney/Image Letterboxed Edition, \$39.95): For the money, a must-have for fans of the movie and James Horner addicts as well. Transfer and sound are both exemplary on this release, which is more interesting for its secondary audio programs than for the actual film—one channel features Ray Bradbury and the filmmakers discussing the horrors of the film's production (and subsequent re-editing and re-filming), the other isolates James Horner's unreleased music, itself a replacement score for the first effort by Georges Delerue (presented in suite form on Vol. 3 of Varèse's *London Sessions* CDs). Bradbury notes how much he loves Horner's score, giving only a passing reference to "the original" (he doesn't mention Delerue by name), and it's easy to see why: with a home-spun Americana feel, this is one of Horner's more enjoyable efforts, though the "Tarantulas!" cue, with its stabbing orchestra and percussion, will make anyone cringe as it has been recycled by Horner in every other film he's scored since! The only real problem is that the score is isolated in mono from what must have been the actual film tracks—thus, it rises and falls in volume with the action on-screen, is sometimes cut off by edits in the movie (which must not have done any good to his "Carousel" cue at the finale), and is frequently accompanied by lots of hiss and even some background effects (which aren't supposed to be heard). Nevertheless, since there's still no CD for this score, this is as close to hearing Horner's music outside of the movie as you can get, and the low price for this laserdisc makes it an attractive purchase even for viewers who, like me, are lukewarm on the movie itself.

Jaws (MCA Signature Collection, Unnumbered "Limited Edition" of 10,000 copies, \$149.95): This 20th Anniversary, special boxed edition of *Jaws* was supposed to feature John Williams's music score isolated without effects on the ana-

logue tracks, but due to a lack of production time necessary to assemble the various cues from the elements (there are reportedly a ton of alternates and different takes), it didn't happen. While that was obviously disappointing (particularly since the soundtrack album isn't an accurate indicator of the actual score as it appears in the picture), there are still numerous goodies to be found here—plenty of outtakes and deleted footage (including the infamous scene where Quint sings "Ode to Joy" in a music shop), plus a full two-hour documentary featuring all-new interviews with the cast and crew. The program devotes nearly 10 minutes of time to the music, with Williams and Spielberg offering pointed observations on the score's effectiveness in the film; also, you can hear some of the film cues more clearly during the documentary, as they have been tracked in to "score" it.

1941 (MCA Signature Collection, \$124.95): In addition to a long-overdue letterbox transfer of the film (finally restored to its pre-release running time of 145 minutes), MCA has offered up another generous amount of supplements, including a two-hour documentary in which Spielberg says that Williams's "1941" march is the best he ever wrote (yup, better than "Raiders"). While readers can argue over that one for hours (I think he's right, actually), Williams is again present to comment on his role in the movie, which initially began life with Spielberg as a musical, only to be abandoned when the young filmmaker didn't have the guts to go through with it. (The director admits that decision was a major mistake.) In addition to outtakes and behind-the-scenes footage shot by Spielberg on his home camera, MCA has isolated the entire score (minus effects) in full stereo throughout. It sounds fantastic, and stands as an interesting contrast to the Arista soundtrack album, which features re-recorded and alternate material compared to what was actually used in the film. In all, a must for fans of the film, and one of the best isolated-score recordings I've heard in the laserdisc medium. (A movie-only CLV edition of the expanded version lists for \$45, but it contains none of the supplements, or the isolated score, from the \$125 CAV edition.)

E.T. The Extra-Terrestrial (MCA Signature Collection, Numbered Limited Edition of 8000 Copies, \$149.95): This is a massively expensive but you'll-wish-you-had-it-later-if-you-don't-buy-it-now release, filled with a new THX letterbox transfer of the movie, as well as yet another two-hour documentary. This time, exclusive behind-the-scenes footage (shot during the production by *Braveheart* cinematographer John Toll) is interspersed throughout the "Making Of" program, including, among other things, Williams at the recording sessions conducting the orchestra as the now-famous "Flying" sequence plays on-screen—minus ILM effects footage! Surprisingly, less time is spent here on the importance of the music than in the *1941* or *Jaws* box sets, shocking since this score, in many ways, made the movie what it is! Oh well. The otherwise excellent supplements include deleted scenes (such as Harrison Ford's excised sequence as Elliot's school principal!) and an unused epilogue. Meanwhile, the score is, like *1941*, isolated in full stereo throughout, sounding relatively flawless and definitely superior to the "Expanded E.T. Soundtrack Album" CD, a big let-down due to its disappointing inclusion of slower, more subdued alternate takes and exclusion of favorite tracks ("Over the Moon," "E.T. and Me") from the original album. (The CD included here is the same as the domestically released MCA al-

bum, even though it says "Exclusive Gold Edition!" on the cover of the box set.) This one's a bona-fide numbered limited edition that will probably be gone in about a year or so... the high price will keep some consumers away, but if you've got the means (and love the movie), it's definitely worth it.

Lifeforce (MGM/UA Letterboxed "International Edition," \$39.95): No isolated score here, but this new reissue of Tobe Hooper's frequently (unintentionally) hilarious and underrated sci-fi epic at least clears up all the soundtrack re-scores and re-edits the film underwent over time. Primarily, this so-called "International" version throws out the electronic cues that Michael Kamen and James Guthrie composed to replace a few Henry Mancini tracks when U.S. distributor Tri-Star cut the movie down for its domestic release. MGM has finally unearthed Hooper's original 116-minute cut, which is even funnier in places—and certainly more entertaining—than the shorter version, and more importantly restores Mancini's original compositions to their former glory, adding full opening credits set to the composer's awesome main theme. If that wasn't enough to warrant a purchase, where else can you see good British actors fumbling around with bad dialogue, as well as Patrick Stewart giving an open-mouth kiss to overactor-of-all-time candidate Steve Railsback? [Don't forget the naked women walking around London. -LK] It really is way too much entertainment to take in during one sitting!

Tom Sawyer (MGM/UA Letterboxed Edition, \$39.95): This 1973 Arthur P. Jacobs ("APJAC!") production features some nice Sherman Brothers songs, plus performances by childhood stars Johnnie Whitaker, Jodie Foster, and Jeff East (the 1978 *Superman*'s teenage Clark Kent), that all are given the full letterbox treatment in this reasonably priced supplemental laserdisc. Of interest to film music fans will be the second audio commentary from the Sherman Bros. and director Don Taylor, as well as some rare, brief footage of the Shermans working in rehearsals with musical director John Williams! As with *Something Wicked*, the supplements will probably be of more interest to viewers than the actual film, but given the price, this is a pleasant disc that should be of interest to Williams—and Sherman Brothers—aficionados everywhere.

Quick Takes: Other MCA Signature Collection entries, *Field of Dreams* (\$79.95) and *Apollo 13* (\$99.95) isolate James Horner's scores in stereo during the supplemental sections, not during the actual films. • Fox's recent laserdisc of *The Omen* (\$39.95) not only features Jerry Goldsmith's score isolated in stereo (assembled from the original recording sessions by frequent soundtrack album producer Nick Redman), but includes several unused cues. So for certain scenes unscored in the final film (like the babysitter jumping out the window), you can switch to the secondary track and hear Goldsmith's original cue, perfectly synched-up. • Relatively recent lasers that feature isolated music and effects tracks (in mono) include David Newman's *Heathers* (Lumivision, \$49.95), John Williams's *The Missouri Breaks* (Image, \$49.95), John Carpenter's *The Fog* (Image, \$49.95), Jerry Goldsmith's *The Satan Bug* (MGM/UA, \$39.95), and Pino Donaggio's *The Howling* (Image/New Line, \$69.95). Until next time, excelsior! •

Andy Dursin is a longtime FSM contributor. Look for this new column on a semi-regular basis.

MAIL BAG

c/o Lukas Kendall
5967 Chula Vista Way #7
Los Angeles CA 90068

...After examining the cover of issue #74 of FSM, I was quite interested in reading that article about the deterioration of action film scores. When I turned to that page, what did I discover? A heading that read "What's Wrong With This Picture?" and the album cover to *The Rock* alongside it! As a film-score lover who did like the score to *The Rock* (yes, it's true), I now felt more obligated than interested in reading that article. After reading it, I was still left with a strange feeling—I agreed with everything (well, almost everything) that Mr. Adams had mentioned about the current state of action film scores, yet I still loved the *Rock* score! How was this possible? I'll try to explain.

What Mr. Adams said about these scores being redundant and "over-pumped," cashing in on the attitude that if big is good, then bigger must be better, is entirely correct. Action scores used to add to a scene; by having a variation in orchestration, there was a progression in the music that led to thematic development of characters or situations. That variation in the music gave the ability to tell one scene apart from the other; they were scored differently, hence they must be different kinds of scenes. *The Rock* failed to do that, so almost every scene was so "over-pumped" and redundant, that the music for the finale was indistinguishable from the music in other parts of the film (a fine point that Mr. Adams made). I agree with this analysis. However, I would like to explain that development and variation isn't needed to make a score great. It is a standard that we wish all composers could reach, because it marks film scores as "intelligent," though not necessarily good or bad. It is one type of criteria that scores can be judged under.

Now that I have mentioned that a film score's intelligence isn't the sole criteria for analysis, I must explain how a different level of analysis makes *The Rock* enjoyable for me. I criticize a score not just on how well it works in the film, but on how much I enjoy it outside of the film. *The Rock* can be appreciated in a different setting and must then be analyzed according to how it interacts with that setting. When I listen to *The Rock* in the car, or while I do my homework, the "intelligence" of *The Rock* goes up a bit. Obviously, the score was not orchestrated according to how I do my homework, but it does lose some of its redundancy. It will not be bigger than the scene; it won't "over-pump" a situation (I can hardly consider doing my homework a pumped-up situation). The music then just pumps up an empty situation. It becomes "big," but does not allow itself to become "bigger" than the scene. The melodies and marches that are still there outside of the film can be criticized as pieces of music, as the main dish—not as its seasoning. Give *The Rock* (and other action scores as well) a second chance under a new set of criteria. Perhaps a few of you might change your minds.

It is analysis on different levels that lets me enjoy Kenneth Branagh's four-hour

Hamlet, yet gives me the ability to enjoy *The Rock* as a film as well. Tastes shouldn't necessarily be limited even though there is due cause for them to be. It is good to be able to find the good in things in order to have a wider range of taste. That's why Doug Adams can be correct in why he thinks action scores have deteriorated, and *The Rock* won't have to be considered bad music.

Yair Oppenheim
99-58 66 Ave Apt 5-D
Rego Park NY 11374

So what I told you was true... from a certain point of view. Thanks for the interesting approach. I would still argue that the best way to judge film music is in regards to the film, but this makes a good case for taking pleasure in that music which we like, irrespective of its origin.

...I'd like to mention how insightful and well-written Doug Adams's piece was in the October issue. If film-score criticism is ever to be accepted, it is through the efforts of people such as Mr. Adams whose detailed analysis and mature writing style have much more resonance than the infantile (and often overly biased) rhetoric some are predisposed toward spouting. I agree that the films of today and their scores lack quality and often play each scene to the max with little or no regard to the rest of the picture. It's sad really.

Just this weekend I witnessed the difference between the old and new. Toronto's Uptown Theatre has a habit of showing "old" films as part of a late-night revival thing and this past Friday they featured *Alien*. I'd never seen the film in a theater since I was too young upon its release in 1979. Needless to say, it blew me away. Part of what impressed me was Goldsmith's incredible score. The opening credit section is one of the most eerie, atmospheric pieces I've ever heard (not counting works by Varèse, Ligeti, etc.). It beautifully captures the desolation and coldness of space. The sparse orchestration is paramount to the success of this effect. Nowadays, the music would invariably be loud and bombastic with a traditional orchestra playing big minor chords (or maybe some cheesy chromatic descending line or something). Ultimately, *Alien* is a film in texture and scope, not a big-budgeted TV episode as much of the films today seem to be.

Afterwards, I snuck into *Star Trek: First Contact* since it was late (2AM) and no one cared. I had seen the flick opening day and initially thought it was one of the most entertaining films of the year. Unfortunately, having just seen *Alien*, I found *Trek* to be flat and poorly made. Even Goldsmith's score was labile compared to his music for *Alien*. He practically used the same synth sound for the Borg as he used for V'Ger. Also, his pastoral main theme seemed out of place in what I took to be one of the darkest installments of the *Trek* series. I personally think the Goldsmith of the '70s has been replaced by some evil twin. And I don't think that the lack of quality in today's films can be totally held accountable. Prime example of this: the scene in *Alien* in which all of the crew are emerging from hypersleep. Their pods open and Goldsmith's score accompanies this with frantic ascending/descending figures. Today, he (or any other composer) would just sit behind his/her synth and call up a patch with a

portamento effect to reinforce the action. Some may say that it's better filmed or more atmospheric than films today which lends itself to a more interesting musical interpretation, but it's actually a pretty straightforward scene. The credit must go to Goldsmith for using his creativity to do something interesting.

Basically, I concur with Doug Adams's theory, and this *Alien/First Contact* was an affirmation of this disparity between film and film score quality. I hope things get better. I hope filmmakers lay off the special effects and concentrate more on characters and story. I also hope composers (with what time constraints they have; I'm not discounting that fact) realize that the most effective music may not have to be played by a 120-piece orchestra, or on the newest synthesizer. Creativity is the most important ingredient. *Alien*, to me, ultimately serves as a reminder of how good films have been and how good they could be again (sorry about the hokey last line).

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Jeff Bond and I could write volumes on how Alien is a masterpiece, despite the alterations to Goldsmith's music—and one day, we will! It's funny that the movie, although a box-office hit, was mostly dismissed at the time as mere horrific titillation—now, it's a landmark. I think if it was made today—and with the imminent release of The Relic, it is!—the main title would be a blunt, heavy-handed foreshadowing of the carnage, tragedy and "emotion" to come, rather than objectively evoking the vastness of space à la Debussy (Goldsmith's original main title), or the eerie disquiet of it all (his revised film version). I doubt a composer would have as much room to score the "Hypersleep" scene today, since it would probably be chopped down to a mere plot point instead of being the lengthy, impressionistic birth metaphor Ridley Scott made it to be (complete with unusual dissolve edits).

A comparison of Alien to First Contact is interesting since the latter so completely botches the tension of its invading-alien plot within the ship—which is pretty much the entire story in Alien. By the way, in an interview in CinemaScore #15, Goldsmith says he was "on" Alien for four months. I don't know if that entire time was spent writing, but he was "on" First Contact for... three weeks.

...To my knowledge, there has never been a James Horner interview in FSM. Is this because he doesn't do them or your readers express animosity toward his plagiarizing or what?

Tom Vogt
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Probably both! Horner in general will not talk to "fan" publications, and only rarely seems to talk to mainstream ones. I'd love to interview him, and I don't mean that in an evil way—I'd love to hear what he has to say.

...Here are some more "Wacky/Goofy/Fun" scores to add to Lukas and Andy's list in FSM #74: How could you possibly overlook Carter Burwell's hilarious hillbilly yodeling and banjo rendition of the "Ode to Joy" in *Raising Arizona*? It just

makes you grin. Also noteworthy: Howard Shore's menacing brass and theremin in *Ed Wood*, John Williams's infectious tarantella in *The Witches of Eastwick*, Michael Kamen's terrifically silly *Adventures of Baron Munchausen* and Jack, Thomas Newman's charming, offbeat *Unstrung Heroes*, Danny Elfman's *To Die For*, and, of course, anything by the great Carl Stalling.

Robert Knaus
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...In regards to "Classic Wacky, etc. Scores," how about Goldsmith's *Link*, a goofy yet occasionally compelling score from Jerry's "drum machine" days (*Rent-a-Cop*, *Extreme Prejudice*); also *Gremlins 2* for the bike horns and duck calls. And how could anyone forget Carter Burwell's *Raising Arizona*, most of which was adapted from traditional tunes, yet creatively orchestrated? Thanks also for the enlightening "Action Scores in the '90s" article. Let's all give Mr. Adams a great big hand (doh!).

With much gratitude (sound gong here),

Sean Adams
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That's two votes for Raising Arizona. For those wondering what's with all these "gratitude" and "extraordinary magnitude" jokes, they are references to the "Fistful of Yen" segment from the immortal Kentucky Fried Movie (1977).

...Vic Mizzy was asked by Jeffrey Howard in the October issue if any of his film scores were released on albums. Mizzy said no. He must have forgotten his 1967 score *Don't Make Waves*. MGM released it that year (SE 4483), and re-released it in the mid-'80s (MCA 25134).

Alan Boslet
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Bob Mickiewicz and Guy McKone also told me about Don't Make Waves, as well as Caper of the Golden Bulls (Tower ST-5086, LP only) and The Addams Family (RCA LSP-3421, also issued on CD). Guy also mentioned a single for The Night Walker (Sammy Kaye, Decca 31738).

Corrections/Updates

John Lasher referred to the "late" Danny Franklyn in a letter in #74. David Schecter recently faxed to let me know that Franklyn is, in fact, very much alive.

Andy Dursin wrote in: "Even though I thought your comment about Don Knotts/Suzanne Sommers in my *Mr. Chicken* review (#74) was funny: Don Knotts did an entire season with Suzanne Sommers on *Three's Company*. He joined the show in 1979, and she did the entire 1979-80 season before her contract dispute and departure the following year. Not that I much care, but I feel that I must right this wrong for all lovers of Don Knotts (and Suzanne Sommers, of course!)."

On a useful note, Ron Bohn wrote in with information on a video release of the 36-minute documentary, *Williamsburg: The Story of a Patriot*, which Bernard Herrmann scored in 1956. The video is available for \$19.95 plus \$6 shipping from Colonial Williamsburg, PO Box 3532, Williamsburg VA 23187-3532; toll-free 1-800-446-9240; fax: 757-221-8999. •

THE RANDY EDELMAN INTERVIEW

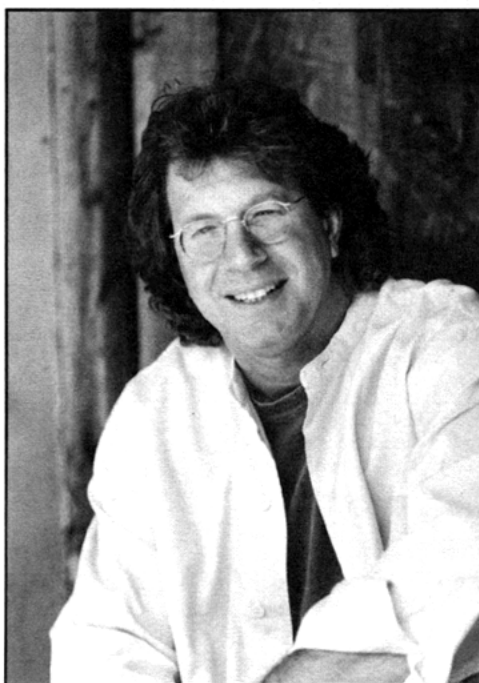
by Andy Dursin

Teaneck, New Jersey native Randy Edelman never dreamed that his music would be heard around the U.S. in such cultural events as the Olympics and the Super Bowl, but the last few years have increased the exposure of Edelman's film scores in ways that few composers ever get to experience. You can hardly turn on the TV or go to the movies without hearing Edelman's stirring music in one form or another; his themes from *Gettysburg* and *The Last of the Mohicans*, among others, have appeared in countless network news and sports programs, not to mention in countless movie trailers that, if not actually containing an Edelman score, end up copying the composer's strong melodic style. His music is distinctive enough so that you know when you're hearing one of his scores; his trademark blend of synths and full orchestra is something that stands out in an era where most film music is virtually interchangeable from one picture to the next.

A "student of the classics" who attended the University of Cincinnati as a pre-med major, Edelman began his movie career by scoring the 1973 Burt Lancaster thriller *Executive Action*, but found that his successful work as a musician and songwriter at the time occupied too much of his energy, and dropped out of the medium for the bulk of the decade. He toured with artists such as Frank Zappa and found his songs being recorded by a variety of popular artists. Edelman found great success especially in England, with several of his songs and albums appearing consistently on the U.K. charts, leading to a number of television appearances there. In the U.S., Edelman's songs were recorded by the likes of the Carpenters, Patti LaBelle, and Olivia Newton John, and his "Weekend in New England" became a Top Ten hit for Barry Manilow around the world.

In the '80s, Edelman returned to his earlier interest by scoring several television series, most notably *MacGyver*. His film career received a major boost when he scored the 1988 comedy *Feds* for producer Ivan Reitman; this marked the beginning of a lengthy collaboration that included the comedies *Ghostbusters II*, *Kindergarten Cop*, *Twins* and the *Beethoven* pictures. While Edelman has always been noted for his melodic scores in successful comedies like *My Cousin Vinny* and *While You Were Sleeping*, he has also received acclaim for his work in other genres, from the epic battles on the fields of *Gettysburg* to the propulsive, driving music behind *The Last of the Mohicans*, a troubled production that nevertheless became an instant classic upon its release in October 1992. His recent scores have included the popular *Dragon: The Bruce Lee Story*, the fantasy *Dragonheart*, the just-released Sylvester Stallone adventure *Daylight* (all for director Rob Cohen), the moving children's fantasy *Indian in the Cupboard* and the Sharon Stone flop, *Diabolique*. However, all you have to do is turn on any NBC sporting event (the Olympics or even the Super Bowl) and you'll hear any one of a number of Edelman compositions, whether it be his original theme for NFL Football or the theme from the failed Fox comedy-western series, *The Adventures of Brisco County, Jr.*

Upcoming for Edelman are scores for the spring-release *Anaconda* (yes, it's about a big-time snake), the Touchstone thriller *The Sixth Man*, and



the oft-delayed comedy *Gone Fishin'* with Joe Pesci and Danny Glover. For the long-term, Edelman hopes to score more dramatic works, as well as become more involved with a variety of other pursuits, including more conducting (his concert-hall suite from *Gettysburg* was first performed by the Boston Pops last June), a long-planned historical musical, and possible multimedia projects. But for that to happen, the composer says, the grueling pace he's keeping up with in the film music world would have to slow down, and that's not something he wants to do right now. He enjoys the excitement and the opportunities that film composers face, and even though in a few years his energy might wax and wane in the field, right now it's happily occupying his interests.

The composer and I talked on November 15, 1996, a few weeks before the release of *Daylight*. As always, I would like to thank Mr. Edelman for taking time out of his hectic schedule to talk about his career, his method of film scoring, the *Mohicans* controversy and why NBC Sports has become home to so much of his music.

Andy Dursin: Did you ever expect to become a film composer in the first place?

Randy Edelman: No. I never had any inkling, or interest, about doing that.

AD: You worked for a long period with producing records and writing songs, touring and all that. How did you make the leap into scoring films?

RE: Well, you have to have a lot of time, I can tell you that. First of all, I was a classically trained musician and I did a lot of things, arranging and conducting, which eventually gave me the tools to be able to do this. Everybody kind of comes to do this from a different place.

When I first came to L.A., when I was very young, I studied with someone, did a few films, and made-for-TV films, learned the technique of [scoring], and also learned that it was a very extremely technical and difficult occupation to be in. What happened is that, when my songs and touring got

very busy, I obviously didn't have time to be involved in scoring films. So there was about a 10 or 15 year period when I didn't [compose film music], but I was always interested in it.

It's actually pretty funny. People think that you're limited when you write anything for film because of the picture, whatever it is, and the timing of it, when what's on the screen dictates to you musically what to do. But I always consider it completely the opposite. I thought it was much more creative than almost anything else because, within the limits of that time-frame you have and whatever the image is on the screen, you can do really whatever you want. So I always knew in the back of my head that I wanted to get back to doing this, and eventually when I was discovering the limits of records and songwriting, that whole end of the business, I had in mind to get back to scoring.

I later started doing a lot of television series, like *MacGyver*, which was really very good experience in cutting your teeth, and that's when all my background as an arranger and a conductor [was helpful], even as a record producer, because you have to go into the studio very quickly when you're doing this stuff, and since you don't have the time to spend a month on the drums when you're doing a record, that's when that experience came in handy.

Eventually, it lead to me doing a lot of television and a couple of small features, then I guess about six or seven years ago, I did a small movie that no one saw called *Feds*, which Ivan Reitman was the executive producer of. That led to me being involved with *Twins*, *Ghostbusters II* and *Kindergarten Cop*, and all those big, romping comedies.

So that's sort of it in a nutshell! You know, I scored *Executive Action*, which was the forerunner to *JFK*, in 1973, so it was way back then when I [first] did a really serious picture. I just got away from it. But there were things around that time that allowed me to get my feet wet and introduce me to the craft and also how difficult and pressurized it was. So it goes back a while but there was this long period when I was doing other things.

AD: So, even though you weren't composing music for film and TV, you were out doing things that did help you out later.

RE: First and foremost, I [consider myself] a musician, even when I was performing in Europe and writing hit songs. That's all I ever was interested in being, that and writing music. And my background as a conservatory graduate and a conductor when I was very young, when rehearsing a band in Lake Tahoe and traveling all over the world, doing that with singers, that's the greatest experience you can have with whipping people into shape fast. And that's a very good tool to have for film scoring. So there are a lot of aspects to things that I have done that give you the chops to do this incredible amount of work under, you know, no time, like three weeks.

AD: Have you had many scores where you've had to write a lot of music under massively tight time-frames?

RE: Oh yeah, like every one. On some of the large ones, like *Last of the Mohicans*, which is an entire story unto itself, I was brought into that one with no time. I was brought into *Indian in the Cup-*

board with no time. It depends on what the situation is, but on most of them, you just don't have time. You have to work in a climate that isn't the "ultimate," but in a way, to be honest with you, that's part of the puzzle and the excitement of it. Because the fact of the matter is that, if you don't have a lot of time, the director doesn't get a lot of time to screw with you. You give them a long time, and they'll want to putz around with you.

When you come into a film [as a composer], you're the last person in. When I get involved with something, especially one that has very little time, and everyone else has been involved with some of these projects for ten years, and I come in, I have *four weeks* and I'm making an important contribution. So you're always the outsider when you come into a film.

But what you have to do is to come in, condense your energy, and they have to understand that it's a lot of work, it's a main ingredient in their movie, and the back-stories to the movie, whatever the project is—and there's something that every movie has—don't really interest me. What interests me is what's on the screen, and I have X amount of time, so it's like, "I'm shutting the door, and if you want to come in and bother me, you're going to be taking away from the creativity." So it's an interesting position to be in with all these things going on.

AD: *It's interesting that in many cases the shortened amount of time you have to work on a movie is actually an asset for your music.*

RE: Basically when you do this, it's very funny, the composer works solely with one person. Forget the studio and the writer and the producers. You work with the director. It's his vision, good or bad. Hopefully they have a vision, and sometimes they don't. So you have to deal with one person, and basically that's who you're dealing with, so when I was saying, "They have more time [to curtail the composer's creativity]," it's really that the director has more time if you have two months instead of one month.

What I've found is that, when you get a certain work situation going, you get up at five in the morning and go for it, break for lunch, and by the end of the day, you have a certain amount done. Whereas the next day, guess what, you're facing more, and it's not that they're bothering you, it's in getting the best possible end product. But they have to understand that you have X amount of time, and you don't want to look at something and write it while you're looking at it. You may want, you know, five minutes to actually think about what you're writing.

The Nature of the Beast

AD: *Another element that composers feel curtail their creativity are temp-tracks. Do you think that they're the devil incarnate as some composers do?*

RE: Let's put it this way: the temp-track of a movie score is what filmmakers live with for most of the time. They've previewed with the temp-track, they've shown it to the president of the studio, their friends, etc. And what goes on is that you don't have a lot of time to argue with them, and you can't argue with them, and when they use a certain piece of music that has a certain energy, whatever that is, then it is real hard to get them off the feel of that music. Now, you can write a completely different piece of music in thematic form and harmonic structure, but the mood of whatever



that piece is, if they believe in it, then you're never going to get them off it. If they open with Barber's "Adagio for Strings," you know the sense and the mood that they want, and you can't get them off that dime so to speak, so you have to deal with it. I just sort of listen to it and understand that, unless I am completely convinced that the mood of the piece is wrong with their film, then you just better not even talk about it, and you know what they're going for. I don't study it, I listen to it once, to hear the pacing of it, but it's very difficult to get them to move off the feeling of all this temp-music. You don't really have time to think about it a lot, it's like breathing to me. There's always a temp-score.

And the other thing that's just as difficult as the mood of the piece is the spotting of the music, because they don't want music where they didn't put it in the temp. You can write the greatest cue in the world, and it can work like gangbusters, and you can record it with a 100-piece orchestra, and in the end, they removed that piece of music because the director got scared. You see the end result and it's like, "What happened?" And then you remember, "Oh yeah, that section of the film didn't have music before," and I find this happens in scores that have a lot of music, which most of them do that I write. You find that they'll say, "We have 50 cues, and we didn't use this one even though it worked great because it's a place where they don't need music," and invariably they'll call me later because I'll always put that piece of music on the soundtrack, and they'll say "You know, we really fucked up!" [laughs] And I'll say, "Well, you know, it's your call."

AD: *Have you had many instances where you wish you could have gone back in and changed how the score worked in the finished film, if you had the chance to mix it or spot it differently in the finished film?*

RE: Well, you know, I can't really get into that. I can't make a film, Andy, I can only deal with what they did. Every film that I do, I want it to be better. In other words, in every film that I do, I know the director, let's say, who I would have wanted to do it. I wish I could get very specific with you but I probably shouldn't.

So, I'm always scoring the film I want it to be. But by the same token, I can't score something that's not on the screen. But I usually know what the intent was, and that's what I score. I'm trying to score the highest quality without scoring something that's not there. If it's a thriller, I want to imagine it being the best of that genre. If it's



Top: Sylvester Stallone as Kit Latura watches the Holland Tunnel explode in *Daylight*.
Bottom: Jim Carrey as/in *The Mask*.

something that's magical, I want to score it the same way if it were *E.T.*

So, I always see things that could have been executed better, but part of my job is to musically enhance it [and] try to help a certain scene that may not have been executed in the "ultimate" way, for whatever reasons. They have problems making films, they have time pressures and all that. I do a lot of things with special effects, like *Anaconda* which is about a giant snake [due out this spring] and I did *Dragonheart*, and sometimes I'm dealing with effects that aren't done. I know what the length is and most of what they're trying to do, but the end result is something I may not see, but I've got to score it even when I don't have it all in my hands, because those things always happen at the last moment.

AD: *There always seems to be a strong central theme present in your music, something that comes out of the film score that you're able to bring home with you from the theater after the movie is over. Would you say that building a central theme is the cornerstone to your creative approach?*

RE: You know, I have a strong kind of melodic background, and that must play into what I do, but I don't go about it that way. Everyone says that about my music, but I don't go about it that way. I go about it in a functional way, but I guess it's sort

of part of what I do, without even thinking about it. I think the best film scores are things that you can come away with a musical motif that ties in with the film, no matter if it's a comedy or an adventure or whatever it is. So I guess I naturally do that, but when someone said the other day, "Doesn't everyone do that?" I thought that there are some wonderful composers that isn't their strongest suit, and maybe something else is. But it's not something that I'm conscious of, I just do it naturally.

As I said, it doesn't matter if it's *The Mask* or *My Cousin Vinny*, which are fun comedy things, I probably write them the same way thematically as I write *Diabolique* or *The Last of the Mohicans* or *Gettysburg*, which have strong themes in all of them even though they're different. I don't really think about doing *The Mask* with Jim Carrey running around with a green face, and that he's going to need a funny theme. Or *Beethoven*, about the dog, and that the dog is going to need a theme. I just sort of do it, and it's sort of obvious to me that there are certain elements that are going to have strong thematic elements.

AD: Another component to your music is its distinctive blend of electronics and orchestra. How do you work your synthesizers into the composition and recording of your music? Are they done separately?

RE: First of all, I do it all myself and I do it all as I'm writing at home. When I do an orchestra, it's a complete live orchestra, there are no keyboards or anything else. So it's part of my background as a pianist and a keyboard player that I love doing that, and I play everything and do everything as I'm writing it, and in the end, all the ingredients are used. But it's never mixed with the orchestra. The orchestra goes on top of the whole system that I have. And everything I do, no matter what it is, I do it in exactly the same way. If it's an Eddie Murphy film with an R&B kind of sound, or something that takes place in the 17th century, I have the same system of doing it even though it sounds different.

The electronics are recorded when I'm writing. I sequence everything, write it and lock it to the picture, and one of the reasons I do that is that I don't like surprises. You don't have room or time for surprises, which will get you into these disastrous situations, which, luckily, I haven't had yet! [laughs] But the reason for doing this is two-fold. First, it serves so that the director can come over here and hear exactly what it's going to be. If he doesn't like it here, the emotion of it, the style, the melodic content, etc., he's not going to like it with a 100-piece orchestra. That way I always find out right away if there are any problems. And if there are any problems, I change it immediately.

So, that system works in a couple of ways. I've just always enjoyed playing, and I also orchestrate everything that way so I play every part. It's just kind of a system that has evolved that is working



Top: Jeff Daniels and Kevin Conway in *Gettysburg*. Bottom: At the June 19, 1996 Boston Pops concert premiere of the *Gettysburg* suite: L-R: Album producer David Franco, Boston Pops conductor Keith Lockhart, Edelman, Milan's C.O.O. Tobias Pieniek and Director of Marketing John Hudson.

for me. There have been a couple of times that I've done it differently where I just go in and do it live, but this is sort of the ultimate, controlling way of doing it. There's no room for slip-ups, and everything's locked to the picture. When I go in with the orchestra, it's like having a Mack truck behind me. I also don't have to deal with any intricate things electronically or with the rhythm section because I've done all that before and it's locked with the picture.

AD: Going in specifically to some of the films you've done, you've worked on a lot of terrific comedies with Ivan Reitman and Jonathan Lynn. How hard is scoring comedies compared to the other genres you've dabbled in?

RE: Oh, it's the hardest. Anything else is extremely easy compared to that. In writing a drama, you know the film more or less dictates what you have to come up with. With a comedy, it's like "What is it? What are you writing here?" You don't want to write funny music and it's much more difficult. I like when I'm working on a comedy to also do something else that's more serious at the same time because it gives you some breathing space. Comedies take a lot more thought because first you have to decide what the style of the music is, and that sometimes can be difficult.

In something like *My Cousin Vinny*, the music doesn't even sound like a score. It's more of a southern rock-and-roll thing that I did and it wasn't meant to sound like a score. But it's very hard

to do, and much harder than writing a straight-ahead, large orchestral score, or even something like *The Mask* where there's a lot of fun going on but I want to surround that with darkness, and also, what's the year that it's taking place? You know, I don't know when it was, and I still don't know when it was! [laughs] So, the music is so important because it gives all of these things a world to live in, and you'd better be right from the beginning, because if you're not, you could throw the whole thing off. I find that it's much more difficult to do than writing something that might seem more complex and adventurous. You know if you're writing *Diabolique* that you are trying to scare the shit out of somebody. You know what that is, just like if you're writing *The Last of the Mohicans* or *Gettysburg*. You know when it's taking the place, and you have a sense of a certain function that you're very clear that the music has to do, and that's not true with comedies.

I've tried to get away from comedies, and unfortunately, [it hasn't happened]. When I did *The Mask*, I didn't even know who Jim Carrey was. *Ace Ventura* had just come out, and I had to make a decision. The reason I did it was because this guy was very interesting and brilliant, that was part of it, and then he just exploded so that by the time the movie came out, people were saying "You did *The Mask* because this guy was so hot," but it wasn't that way. And the same thing happened on *My Cousin Vinny*, where nobody knew who Marisa Tomei was. I just did them because I thought they were fun, but last year I did *While You Were Sleeping*, which turned out to be very successful, so it seems that when I do these comedies, they tend to do very well, even though I'm trying to get away from that and do more dramatic stuff.

AD: And with that, how much selectivity do you have in choosing your projects now? What are you looking for?

RE: You know, anybody that doesn't tell you that you can't be very selective [isn't telling the truth] and I'll tell you why. On most of these projects, it's not like someone hires you. The few times when you work with a director, when they greenlight a project a year before they actually need you [and contact you anyway], you know that you're going to do it. But on most of the projects, though, you don't know that you are going to do them before a very short time before you're called, and when you're called, you don't have a lot of time to make up your mind. So, it's kind of like, "Are you done with what you just did? Do you want to do this?" There's not much time and normally you have to make a very instinctive decision and they need the answer right away.

So, you try to be selective in determining, "Is this something that you see musically that can be interesting?" And the answer to the question is sometimes yes, but is the film that well done? The an-

swer then can be no, but [determining the selectivity relies on whether or not] you can do something with it. I just brought up *The Mask*, because whether or not I thought the film was that well-done [is not important]. What interested me was this character and this guy who I thought was doing this amazing stuff. What interested me about *Diabolique* was mixing the thriller genre with some of my background in French impressionists. You know, Debussy and Ravel meet Bernard Herrmann. That's what interested me. So as long as I can see what I would like to do, and as long as there can be some kind of interesting musical bent [to the story], sometimes that's why I do it.

People sometimes say, "Why did you do that film?" and the answer is sometimes that I had, at the time, the schedule to do it and I thought musically there was a path to go down that was interesting. That's what's happening on *Anaconda*, where I don't have much time to see the snake and to analyze it. What I know is that it's something that takes place going down the Amazon in Brazil, and I'm really interested in doing something like that. That's my reason for doing it, and so you can't second-guess these things. You don't know if they're going to do well, [if they have] all the elements, and I have to make a decision without having all these things at my fingertips because the bottom line is that you don't have all the answers when these things come up. It's not like you can sit around and completely pull it apart and go through every reason "to do or not to do it." It's very fast, sometimes it's literally hours you have to decide. As I said, my whole background comes from a musical place, not coming from a place that's like, "Is this film going to be successful? Can I call 14 people to find out about the director?" It's not like that. Most times it's pretty quick.

When I did *Gettysburg*, I didn't want to do that at all. I mean, it was originally a mini-series and with 15 hours of music, it was a complete nightmare. But I saw the faces of these officers, at the beginning of it, and it completely turned me on. I knew I was going to have to do it.

From the Gettysburg to NBC Address

AD: How much of *Gettysburg* did you originally score before it was cut down to feature length? How much longer was it?

RE: Originally it was done as a mini-series for Ted Turner. I remember going down to the beach and meeting him, because I always wanted to meet him. I insisted before I said yes to this thing, because he fascinates me, and I didn't really want to do it. It turns out that he was in town for something, so I went down to the beach and I met him. He said, "Oh, I'm going to release this as a feature," and I'm like, oh God, it's six hours long and it was done as a mini-series. What happened was that, when I spotted the music, I could only spot it to what they had shot, which was like a 3 or 4 part mini-series. And I knew that I wouldn't have time to get involved [with the subsequent editing]. It was something that they were going to have to edit because I didn't have the time to go in and re-spot it when they cut an hour or two out of it. So I did it as it was originally intended and then they put it together and had to make certain changes.

AD: Are you happy with the way it turned out?

RE: Yeah, there were a couple of aspects [that didn't work], but the more important element is that, with that project, regardless of what I'm

going through and the time pressures and dealing with someone who has a very set thing in their minds because they've spent so much more time [on the film] than I have, is that the music exists and what has happened with *Gettysburg* is completely amazing. That music closed the Olympics, the Boston Pops debuted the symphonic suite in June, it opened the Super Bowl... I just never dreamed of that. And the CD, the sales of it, were unbelievable for a Civil War thing, something that wasn't a successful feature film. So it's great that you can have something that really strikes a chord, and it can be so successful completely on a musical end and that's terrific. That's just an example of a project that I never dreamed would happen with that music.

AD: Would you call that the big landmark score in your career thus far?

RE: No, *Last of the Mohicans* was a Platinum album. I wouldn't call it a "landmark" because I have been lucky to have a lot of stuff that's gone on, but it's certainly nice to know that something that, let's put it this way, isn't "commercially" thought of [can have this happen to it]. That the music can have such appeal and across-the-board emotion to people in all areas, and to watch that happen... it's not like you write something and say, "This is going to be used for every American event." I mean, the Army used it last year for this unbelievable documentary they did. So those kind of things have happened, and then you watch the Super Bowl, and out of all the music in the world, [they picked *Gettysburg*] and you say, "Why are they using this?" And obviously there's something about the triumphant quality of the music in that film that they hooked onto and that's great.

So it's just sort of nice that you go into a room, and you create something on your own, and the music [lives on]. And it's true for many other composers as well, that film scores now have a life independent of the film though that's not what you're thinking about [initially]. Obviously, the film dictated what you created, but it's nice that the music can have a life of its own, and certainly that's happened with my scores, [and even] from films that weren't necessarily successful at the box office.

My most used score is from *Come See the Paradise*, which was an Alan Parker movie I did about the Japanese internment camps. Everybody knows that music, even though they may not know what it's from. So it's just nice that a certain element of that music struck a chord. The same for *Dragon: The Bruce Lee Story*... [Canadian skater] Elvis Stoyko won the gold medal to this music in a wonderful martial arts skating performance in the Winter Olympics. It's just nice that this music exists on its own.

AD: How did your whole partnership with NBC Sports develop? I can't turn on a sporting event, be it the Olympics or NFL Football, etc., without hearing some of your music on TV.

RE: That came as a result of what I was just talking about. I didn't even know that they were using so much of my stuff [at first]. I'd turn on the World Series or whatever and it'd be there. I didn't really know it was happening. [laughs] But those guys are great, and that's kind of a neat area. [Later], they had called me and I was in New York, so I went by there, and I ended up writing this theme for their football coverage. And that's how that happened, and then they started using everything. But I actually wrote a specific piece of

music for them, which we had a blast recording. It all came out of them responding to about, maybe, a half-dozen scores that I had done that had a certain feeling about them.

AD: I even hear The Adventures of Brisco County, Jr. theme frequently...

RE: Well, that was the Olympic theme this past summer. That was an example of either me or my engineer including that [in a package to NBC] and they didn't know it. They liked the fact they didn't know it, it was something that they hadn't heard of, so they ended up calling Warner Bros. who originally owned the music to that. It was originally a Fox series that ran, I suppose, maybe two months. So, they use it as their overall sports theme, but they started using it for the Olympic Trials, and they liked it, and then they used it for the Olympics, and now it's their "nobody knows what that is" [musical theme].

AD: When NBC or whatever network starts using music from your film scores, like *Gettysburg*, or *Kindergarten Cop* or whatever, do you get residuals, does the studio get most of them, how does that whole process work?

RE: You get the BMI and ASCAP residuals. For the composer and the publisher, it's like splitting two cents. You get a penny, the publisher gets a penny. On all these situations that you're asking about, the publisher in most cases is the studio. So, everybody participates in it and it's great for everybody. The musicians are compensated in a funny way that goes into a fund that filters down in a different way, but basically it's the composer and the publisher. So it's always that you're compensated even though it may be a few cents every time it's played, and that's how that works.

When they use something for a specific purpose over and over, then they have to get something called a "synch license." So when they take something like *Brisco County* they can't just play it and pay for the royalties to ASCAP or BMI. They actually have to, for an undisclosed fee, make a deal to use it as an I.D. for something that's theirs. And that's sort of a fine line, and on a lot of those things, they do it without negotiating those rights, and eventually someone will catch them.

AD: So *Brisco County* is different because it's played over and over again?

RE: No, it's because they're using it in conjunction with a visual image that identifies NBC Sports.

AD: Then when you're going to a commercial and the music comes up while the NBC Sports logo and graphic is on-screen...

RE: Exactly. When it's used in that way, they have to [pay the synch license], and they did.

It's kind of a gray area to say the least, and though normally they want to do it the right way, sometimes these things are put together at the last minute. With the Olympics, they didn't know what they were going to play even three hours before it [aired]. In the end, when they called me about [using] *Gettysburg* at the very end of the Olympics, where they were doing a 50-minute recap, [someone pointed out that] they always had played Beethoven's "Ode to Joy," and there was a big fight going on down there! [laughs] They wanted to end with *Gettysburg*, but they had always used Beethoven, but in the end I think they used three minutes from "Ode to Joy" and something like 12 minutes from *Gettysburg*.

The Last of the Mohican Confusion

AD: There have been lots of rumors and misinformation about how Michael Mann worked on the music with you and Trevor Jones on *The Last of the Mohicans*. What was the whole story?

RE: First of all, that whole situation was a nightmare. The movie was over budget, there was a mess with the studio, etc. The only reason Morgan Creek got the rights to not just the music and the album but all the overseas rights is because the whole situation was out of control. Even though Daniel Day-Lewis was so great, he wasn't a box-office star, [and the feeling was that] you had this big, three-and-a-half hours long period epic without anybody in it, and this was what I was thrown into. So, basically, this is a known thing.

There wasn't even supposed to be any soundtrack CD. When I put all the music together, not just my music, I was very clear that I put all my stuff on one side of the record and all of what remained of Trevor Jones's music on the other side, so it was very clear [whose music was what] and it has remained that way.

What happened was that Trevor, who I don't really know at all, was the composer on the project and, without getting into details because I don't even know about details or care about them, there were problems. And I was brought in by Fox when I say late in the game, I mean at the 11th hour, and ended up not collaborating, but recommending what to include [from the original score because] I didn't have time. I had to write a shitload of music, and do it quickly, which I did. It ended up a 50-50 split, and that's what happened.

AD: Did you re-score the entire movie?

RE: No, no. I scored what I scored, and they used every second of what I scored. It was just funny, because when we got nominated for the British Academy Awards and the Golden Globes, there was all this stuff out there but it was always clear [whose music belonged to whom]. It wasn't clear what had happened, but as far as my involvement went, it was very clear what I did, which is why I made sure my half-hour or whatever it is of music on that CD is clearly Randy's and the other tracks are clearly Trevor's. There was a lot of stuff that went on with that, but the bottom line is that the movie was a tremendous success, the record is Platinum, and everyone should tip their hat to me instead of giving me a lot of shit. Do you know what I mean? I was the guy who was placed in this terrible position to come in with no time and write a lot of emotional, big stuff, and what I got, and this was *not* from the participants or Trevor or anything, I got all these strange kind of reactions like "What is this? What happened?"

And to be very honest with you, and it's true, I [still] don't know the specifics. Obviously, there was a problem with Michael Mann and the previous composer. It was *my* recommendation to keep the previous composer involved, because in this very short amount of time, you have no idea what's going on, or know how crazy it was [for me] to write so much music. I ended up having the best time with Michael Mann, even though everyone refers to him being so difficult. It was all about work, and we just burned 24 hours a day for



Writer/director Michael Mann on the set, Daniel Day-Lewis at right.

On *Mohicans*: "The bottom line is that the movie was a tremendous success, the record is Platinum, and everyone should tip their hat to me instead of giving me a lot of shit. Do you know what I mean?"

that amount of time, and in the end, the thing was very successful and the music, right from the get-go, was just astounding. Everybody who saw that film walked out and went to a store to buy the CD, and guess what, it wasn't there! [laughs] Because nobody really ever wanted it to happen, but luckily, at the last second, after we were done recording, I put that album together not even knowing that it was going to be released. In the end, Morgan Creek, who really didn't even have a record label but who had bought the overseas rights to that movie, ended up doing my record, and thank God it was there even though it was a few weeks after the fact. Luckily, they stayed with it, and the album was massively successful, but you don't know how close it was to not happening at all or not being done within the certain amount of time that you can get it together. If they had literally waited for the movie to come out and the album hadn't been together and it was a question of waiting the eight weeks to put it together, it would have been much too late. So luckily, soon as everyone saw the movie and heard the score and realized how terrific it was, they went ahead and did it.

AD: Did they want you to re-score the entire film?

RE: You know what, I don't want to talk about that because there's been so much that's gone on with that that I'd rather not discuss it. Because it doesn't mean anything and I don't really know this other person and there's been so much weirdness going on that to get into... well, you have to remember that the movie wasn't released when it was supposed to. Let's put it this way, it may have been a different story had everybody known that at the time. It was supposed to come out in July. Well, it didn't come out until October, but nobody knew that at the time they were completing the movie. So, it may have been different, and it may have been the same.

It was just too bad that there was so much stuff going on about it but, in the end, all people have to do is look at the music, and look to the scores, and listen to the CDs, and it's very clear, and I'm really glad that I did it that way. Because it could have been like a hodge-podge of this-cut-to-that-cut or

cues [pertaining to] the sequence of the movie, and that's the reason why I did it, because in literally five minutes, I had to make a decision on how I would [put the album together], because I was the one who put it all together. It doesn't say that, but basically I was the one.

AD: Did you ever think for a second that, given the horrendous back-story of the film and your experience on it, the project would be so successful in its reaction from critics and audiences?

RE: No, not in that case. I knew the movie was beautiful and wonderful. [However, I still think] that Daniel Day-Lewis never received any credit for what this guy did as an actor in that picture. Just for him to look that way... if you ever saw this guy, he's probably the meekest physically imposing person, he's so gentle. You look at him [in the movie] and you can't believe it. Just the way he moved and pumped himself up, I thought it was great and I never thought he got credit for that.

AD: I was surprised the movie didn't receive a handful of Oscars...

RE: I wasn't shocked. It wasn't one of these overwhelming, \$100 million pictures. It did very, very well, but it wasn't like it was [a blockbuster]. So, I wasn't shocked when it wasn't nominated, or he wasn't nominated, or Madeleine Stowe, who was so great in it, wasn't nominated.

As far as the success of these pictures go, I try not to think about it and I really have no idea. I thought *Diabolique* was going to be very successful, and it was like, "Hello!" I would never have thought something like *While You Were Sleeping* would be this big, all-over-the-world commercial success. It was a nice cute movie. I thought *Indian in the Cupboard* was wonderful, and it would be very successful. You just don't know. I have *Daylight* coming out in a couple of weeks, and I have absolutely no idea how it's going to do. Is it good? Yeah, it's a wonderful ride and it's emotional, it has all the elements, but I really don't know how it's going to go over with all the other pictures that are coming out.

The nice thing about what I do, even though I'm in the pressure cooker, is that, by the time most of these things come out, you're completely engrossed in something else, and it's kind of nice because you're not on the edge of your seat.

For me, the kick of this whole thing is writing the score, going in the room every morning, and by 8 o'clock at night, you've written something that didn't exist at 8 o'clock in the morning. And that's the excitement, having those few moments where you're not blasted out by sound effects and they don't lower the music, a few moments in a movie that's created by so many people that, in the end, at the final mix or the premiere, you feel that you've done it. That's kind of neat, that you did that at three in the morning, not with someone screaming in your ear or by having the studio telling you what the numbers were or what the audience is for this score or that it has to be an urban kind of score or whatever. You have to sit there and make the decision, and it's your decision, and if it works well, in the right way, then in the end, the music adds that element that nothing else can add. That's really what it's all about. •

JOHN BARRY

by Robert Hoshowsky

Best known for his brassy, classy orchestration of the James Bond theme, legendary composer John Barry has scored not only 11 of the 17 Bond films, but some of the most memorable movies of all time. In the business of movie music for almost 40 years, Barry has won five Academy Awards and a handful of Grammys for *Born Free*, *The Lion in Winter*, *Midnight Cowboy*, *Out of Africa*, *Dances with Wolves* and *The Cotton Club*.

I met up with Barry in Gstaad, Switzerland during the second Cinemusic, the International Music and Film Festival. The guest of honor at this year's festival, Barry was there to attend the Swiss premiere screening of two of his latest projects, *The Scarlet Letter* and *Cry, the Beloved Country*.

A warm, quick-witted gentleman with a deep, resonant voice, John Barry looks a lot like a mature, stable Peter Sellers. With small, gold-rimmed glasses, white hair, earth-colored corduroy jackets and Beate boots, Barry dresses much hipper than his 63 years.

Near the end of our interview at Gstaad's Palace Hotel, Barry's wife Laurie stopped by with their young son to see how he was doing. Emotion is the key to the success of John Barry's music, and emotions were in abundance that day.

Robert Hoshowsky: How did you come to meet Mr. Joffe [director of *The Scarlet Letter*]?

John Barry: The film's producer called me. I was in New York, and he said, "John, we have a problem situation. I have this movie...." But the last thing I want to do is degrade the two gentlemen who worked on it before [Morricone, Bernstein], because I've been on the other end of the line where things don't go right for all kinds of reasons. It's nobody's fault, no stupidity, it's just that something doesn't work out, or whatever.

The two other composers on this movie are two gentlemen that I respect totally. But this became an emergency. The movie was already booked into theatres, and the posters are out—with other composers' names on them! [laughs] It's like, "We need something else," for whatever reason. So I said, "Okay, send me the video." The video came through, and I liked it. As I said this morning, having not read the book, I didn't have... I mean, if he was Charles Dickens and somebody'd changed the end of it, I'd say "pass." It wasn't that. I think Joffe did an incredible job. I said, "Okay, I'll go to work, let's get on with it now." So they said, "Come out to L.A.," and I said "No way! You have to come here." And that's not a power struggle. You take a day to fly to L.A., you take a day to see the movie, you take a day to fly back. And I don't travel well. Like good wine, I deteriorate! [laughs] So I said, "If you come to New York, I have the video with me, and I can be thinking of things, I can write them down. And when you come to New York, I can have something for you to listen to, rather than me coming to you." So we can gain two days, which, when you're under this kind of pressure, is important.

So they said fine. So I worked all night—bah bah bum!—then went into a studio the following day, wrote the main themes down on the piano, and recorded them. So when they came in, and I had a chance to sit with them, we went into this viewing theatre. I played them the music, they liked it very much, and then I had literally four weeks to do the score. It's an awfully pressured kind of a situation, but there's a kind of excitement about that kind of thing in movies. I've had it before, and it sometimes brings out the best in you. And I didn't have any problems when I saw the movie; this deep, psychological thing in the movie... it seemed to me a wonderful, narrative story, which is the kind of thing I like very much. And I committed to it, and then you go crazy, and stop, and say to yourself, "Now why did I say that?" [laughs]

And at the same time as you're writing, you think, "Where are we going to record this? What orchestra do I get?" And I was lucky, I was truly lucky, in that I got the EMI Studio One, which is my favorite studio; I got the English Chamber Orchestra augmented, so if that hadn't have happened, I don't know what I would have done, because all the things fell in place, all the tools, for want of a better word, fell into place. And we did it, and the fact that Roland Joffe and I are still talking, and we didn't slit each other's throats, and get maniacal... and I think we brought out something pretty good. I think that's a terrific kind of professional rapport that we had, and I admire him as a director. I think we both came out of an extraordinary, difficult situation, dealing with something which was almost impossible. I don't listen to that score now and say "Oh, no." Sometimes you just come up with it, and I love it, and I love the movie. And I think the American critics were ruthless towards it. I'd never read the original; the change at the end... do you want me to mention a hundred movies that gave happy endings to unhappy stories? I think he did it with style.

RH: It's a pretty heavy subject.

JB: It is. Can you imagine what would have happened if he had been hung at the end? It's a license. And they do put a disclaimer on the beginning of the movie, saying this is an interpretation of that story.

RH: Your film music is extremely emotional. What is the most important consideration in creating film music?

JB: In terms of emotions I think you call upon your own life, and what has affected you in one way or another. Obviously they're not directly to what the movie is, but indirectly related.

I was a young boy of seven or eight years old, and went to a convent in York. That convent was bombed that night, and 40 of my closest friends—I'm talking about five, six and seven-year-old children—they were all killed. I don't think that for the rest of your life you ever, ever get over that. I know I didn't. At the time, the real emotion of it doesn't hit you, because I hated school. I was told the following day, "You don't have to go to

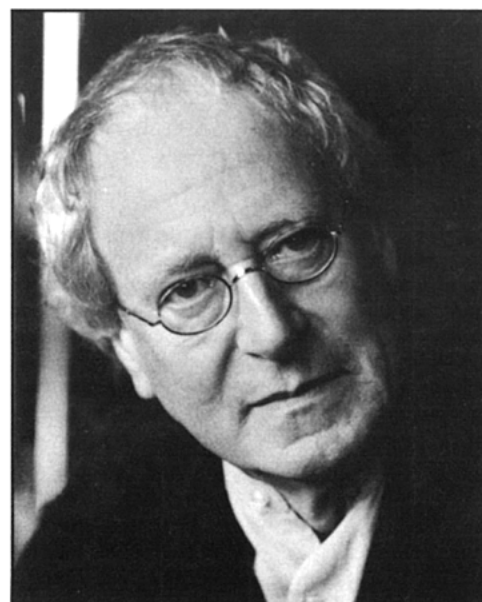


photo by Lydia Pawelak

school." That was a joy to me as a little boy, that I didn't have to go to school, because I hated school. Then you realize the reason you didn't have to go to school. Forty children were killed. The headmistress was killed. A lot of the nuns were killed. And then you went back three weeks later, and there's all this debris, and you found your books in the ruins. So your own life experience is of extraordinary importance.

I was very ill before I wrote *Dances*. My elder brother, who I adored, Patrick, committed suicide on New Year's Day. So all those things are very indirectly applied to your emotions about feelings. So when you look at something else on the screen or whatever [starts crying], it's simpatico, that's a marvelous word, the Italian simpatico. You are sympathetic to other people's grief; other people's sorrow, or whatever. So you're not relating to a script, okay? You're relating to a life experience, and the script is a mirror of another story, another way. And then you call upon your own senses of what happened, and that's the way it comes out. If the worst that happened to you was that your parrot died, you're not exactly getting the essence.

If you had to write out a graph—and I'm not being self-serving here, I'm not saying I've had an awful life, I've had the most magnificent life, a splendid life, with the most extraordinary parents, and the most extraordinary brother and sister, and I have three grown daughters. I just had a son who's 16 months old—I've been blessed with possibly the best things that anybody could be blessed with. But I draw upon that; I don't draw upon the script. The script rings bells. You read *Out of Africa*, and the whole loss at the end of that movie, and you think, "Oh my God," you've been there, in your own way.

And that's about writing music, that's not about film scoring. It's not about how you score a movie, it's about what do you do to your music, the loneliness of your own room and that, and you think about what that is, and you have the guts to pull it out of yourself and apply it to a dramatic situation. That's what it's about, and that's the writing, that comes down to the soulfulness of the music, is really what that applies to.

And if you've had a life that has been colored in the way one's has, and the way mine has—a peculiar life is what it is, half Irish, half English—I'm extraordinarily proud of the Irish side of my family, and the history of the Irish side of my family. You draw upon the history of yourself. Anybody who writes must write essentially what they know about. Dickens wrote what he knew about. The whole problem with contemporary cinema is there are so many people writing about things they don't know about. But they're not stories that they've ever really been involved with. They're taking from other people's literature, but none of them can shed a tear for their own life.

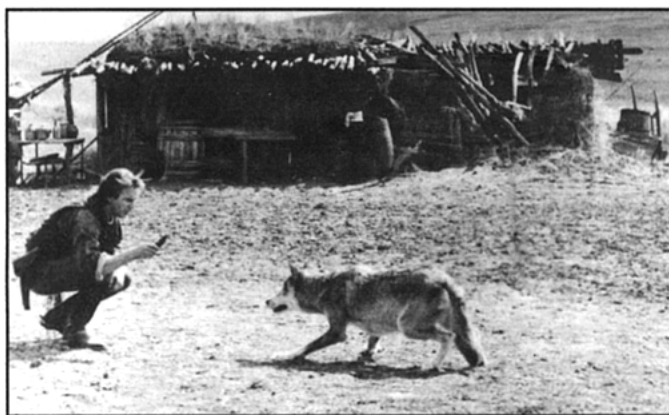
I think that's both the sadness and the joy. The joy of my son, the joy of getting better after the illness that I had, and then having Kevin Costner and Jim Wilson the producer call me and say, "We've got the script. We think you're right for it." Believe me, when I met them I was not in great shape. I'd just had two years off, I had four major operations. And people would say, "He doesn't have the energy any more." I always remembered the loyalty of those two guys, Kevin and Jim Wilson, because everybody was saying, "Oh, John, he's looking thin." I mean, it wasn't cancer. It was a stupid, stupid thing that happened to me, drinking a health drink, if you can believe it, which became toxic and my esophagus ruptured. It wasn't anything terminal. And once it was fixed—it took a long time to fix it—I'm fixed. I'm right. I've got a little son running around, y'know?

So your life is full of all kinds of levels. My son is now the most extraordinary joy. And as you walk the earth, these are the things that you call upon to write your music. The fact that you work in films, at the end of the day, is really separate. It really is. You're a composer, and you relate to other people's sadness or behavior or whatever, and hopefully that's why it becomes effective. Hopefully you're able to union your own life experience into your writing. How's that for a quick answer? [laughs]

RH: I've read that Sylvester Stallone asked you specifically to score *The Specialist*. Was that the first you had an actor ask for you?

JB: No, I don't think it's true. What happened is, Jerry Weintraub asked me to do it, and I didn't want to do it because my wife was pregnant, and I wanted to be around her. And my agent phoned up and said, "John, you can't go a whole year without doing a movie! Jerry Weintraub is dying for you to do this thing." So I said, "Send me the script." I went down to Miami, saw the movie, and I said, "I know how to do this." So he said "Great." I knew I should do something.

When I'd done *The Specialist*, what Stallone wanted me to do was *Judge Dredd*. He saw *The Specialist* with the score, and he said, "Oh my God, this is terrific. It's lifted the movie up onto another level." He was about to go to London to do *Judge Dredd*, and I knew nothing of *Judge Dredd*; I



Top: Demi Moore is a real handful in *The Scarlet Letter*. Bottom: Kevin Costner as John Dunbar in *Dances with Wolves*, Barry's first film after a lengthy and nearly fatal illness.

didn't know what *Judge Dredd* was about, a cartoon character or whatever. And he said, "I want John to do *Judge Dredd*." And then I read the script, I read the old cartoon characters, and then the producer had another friend that he wanted to do it. Anyway, this is the way it goes. No, he didn't want me to do *The Specialist*, he did want me to do the next movie, which I didn't do. There's the paradox.

RH: Why don't you write more concert music?

JB: I've never been fascinated... you know, I know my place. I was brought up on classical music. There were certain film composers who said, [German accent] "Oh, I could've been Beethoven! If I only hadn't been caught in this terrible situation." I've never been that way. I've always loved the fact that I could write music for movies.

As I said this morning, my father had theatres, and when I saw that black-and-white Mickey Mouse, well... At 14 years of age, I could run the projector. If my father would say, "Projectionist's ill,

he's off," I'd get up there, and I could run the whole thing. That was lacing up two machines, changing over, putting your hand through the reel—I could do the whole thing at 14. I knew how to run the whole deal. And we used to rewind movies. When the movie broke, you'd get that little slit, and you used to rewind it, and used to have to put pressure on it. So when it went through, it took a piece out of your finger. It broke, then you'd bleed, then you'd rewind it back and you'd find a bit of your blood, then you'd fix the frame. That's how it was. So I never wanted to do anything else.

I love concert music. I would have loved to be a concert pianist. When I hear great classical concert pianists, it still breaks my heart. But I have no memory. I have the worst memory in the world. And I had very good technique early on. But I love writing film. I don't have any aspirations to say, "Well, in another five years I'll get over this and I'll write a symphony," I don't have that problem, I really don't. I think I'm terribly good at what I do, I love doing what I do, and to receive those reels and put it up... that's exactly how I feel. It's like a new story to tell. As long as it's good; if it's bad, you don't do it. But to have a new story to tell. I can be thrown into New York today, or I can be thrown into a 15th century drama, or whatever that is. I love drama. People say, "Aren't you restricted by the scenes?" and I say "Absolutely not." I love being given the specifics of a scene, and saying, "Right, deal with that."

RH: And you like to involve yourself in the situation?

JB: Absolutely, absolutely. I don't sit here, looking out at the mountains, and say, "One day I'm gonna retire here and write a symphony." That's not what I'm made of. I might say, "One day, I'd like to come here and write a movie score." That's what I might want to do. I have no desire to do all that other stuff, I really don't.

And you know, most movie composers who've had that desire and gone out, they've failed miserably. You name me one movie composer that has gone out—Korngold comes nearest, I think, to anybody—I think his violin concerto is absolutely beautiful, an extraordinary piece. All the others have failed really miserably. When you step into that arena, you're stepping into Beethoven, you're stepping into Mozart, you're stepping into Bartók, Stravinsky. You're stepping into another league. And I don't have any pretense. Those are the people that I listen to all the time, these are the inspirational people. But I have no false thought about my own ability by stepping into that arena, none whatsoever. I'm a very, very good movie composer. I am very happy with being that way.

RH: You were also the first to do an all-digital soundtrack, *The Black Hole*. I get the impression you've always been quick to embrace new technology, with synthesizers, and digital vs. analog. Is that the case?

JB: I am the *least* technological kind of guy in the world! We are supposed to be doing this thing tomorrow about the future of film music scoring. I say the future is in the past. The future is sit down and write terrific music. I did *Across the Sea of Time*, which is the IMAX 3-D film. I used my same engineer that I used on *Dances with Wolves*, Shawn Murphy, I use him all the time, he's terrific. We understand each other *totally*. It's a totally classic way of recording. He sets up the whole studio, he puts the board into shape. When I come in, I say, "We need the flutes a little further forward. Can you do that?" He doesn't say, "I'll turn it up." He'll say, "Can you get a little more out of what we just recorded?" Totally, classically.

I don't go into remixes, ever. I mean, everybody records with a remix. You miss everything. What Shawn and I get when we record is what we want. There may be a little tinge here or there that we can fix, but we don't spend another week in the studio fixing up. What we get is what we've got.

When we did *Across the Sea of Time*, all these Canadian sound guys came down with all this weird equipment, and I said, "Speak to Shawn." He spent two days in the studio to put the whole thing together, but it changes nothing for me. I'm the composer. I sit down at the piano. I write. I don't talk to Shawn. When we talk, it's about atmosphere. We talk about ambiance, we talk about the *poetics* of what I want to come through out of the score, what I want the spirituality of the score to be. I'm not saying, "I want the bassoon *here*," that's his job, that's not my job, and my job is not his job.

So I tell him what I want to do, what I want the feeling to be, and he goes away, and speaks with

all these guys. I come in, and do it. And he'll say, "That's terrific, John. Can I have a little more of this, and a little less of that?" And it's done. So as far as I'm concerned, technology is in other people's hands. All I want to do is sit down and write terrific music. When we have to record it, I will have the best people around to take care of the studio. I'll always have Shawn. This is totally state of the art; this is 3-D IMAX, with these headphones that cost \$1,000 apiece. There are multi-levels of input into the headphones—it's not just one. There are directional musical things. No one will understand that, but as long as Shawn understands...

Unless something really worries me, and comes up within that technology, where I'm saying, "I'm uncomfortable with that, that's not cutting it for me, this is not doing anything for me, this is annoying me, can we get rid of that, there's too much intensity from the strings," or whatever, then I'll step in, and say—and I don't know what it is, I know it's my *ear* that's annoying me—I tell them that, and then Shawn says, "Go away, change that, do that." I mean, for me, it's tough changing a light bulb! I'm not interested.

RH: You're not into the technology?

JB: Not interested. I'm interested in it in as far as one is surrounded by it. And I know if you go to New York, and you sit in that IMAX theater, you'll hear the most extraordinary recording you've ever heard in the cinema. I didn't have anything to do with that; I just wrote the music. We went into the right studio with the right engineers. But I didn't say, "Are you using a DB4, or blah blah," they start to talk like that in front of me, and it's like a tennis match, y'know? [laughs] And then, I say at the end, "Shawn, forget it!" He

says, "Yeah John, go out." And I say "Fine," and I go out and do what I do. When anything annoys me, I bring it up.

But I don't know what all that stuff is, and I don't really care. That's a whole other line. There's millions of people out there doing it, like technological ants, running around. I'm like this little old bug that writes the stuff, and hopefully they get it right. I know how to complain at the right time.

RH: Well, thank you very much.

JB: Thank you very much. Lovely. Terrific to see you. Are you staying until the end?

RH: We're staying for the duration, and for an extra week after this as well. A bit of a vacation.

JB: Oh, lovely. Are you going to be here Saturday night and see the whole thing?

RH: Yes, we were here last year, actually. Mr. Bernstein was here, and Toru Takemitsu, as you know, sat in the same chair. [At the moderated interview earlier in the day, one of Cinemusic's organizers commented somberly that exactly one year before, Toru Takemitsu—who has since passed away—sat in the same chair Barry was then sitting in. Barry looked down and reacted with mock horror.]

JB: I know! That remark this morning. I hope next year we're not doing it [a memorial tribute] for me! Phew!

RH: I was a little worried for you at the time.

JB: I feel like maybe I should stay another day and re-arrange the chairs so that somebody else is sitting in it! [laughs]

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PARTNERS IN CRIME

Composer RY COODER teams up again with Walter Hill for *Last Man Standing*

by DANIEL SCHWEIGER

First gaining popularity for his guitar playing, Ry Cooder's roadhouse music has conveyed images of the West, New Orleans, and the South. More than typical "rock" soundtracks, Cooder's scores are jam sessions that just happen to accompany films. Walter Hill brought Cooder to Hollywood with 1980's *The Long Riders*. The director's ode to Jesse James crossed the poetry of a John Ford western with the violent slo-mo of Sam Peckinpah. Cooder matched this visual lyricism with a guitar score that was spare and authentic.

Cooder's next effort for Hill was *Southern Comfort*, an update of *Deliverance* which pitted National Guardsmen against backswamp Cajuns. Cooder combined eerie Zydeco rhythms with the blues of John Lee Hooker. Yet it was 1984's *Paris, Texas* that created a down-home niche for the composer. While he'd just used a Tex-Mex sound for *The Border* and *Alamo Bay*, Cooder tuned his guitars to low, eerie wails for Wim Wenders's existential film, playing the desert as a ghostly metaphor for its character's lost soul.

Though he's done soundtracks for other directors, Cooder's best work has always been for Walter Hill, from the Delta blues of his r&b road film *Crossroads* to the pop music of *Brewster's Millions*. When Hill took Cooder in a symphonic direction for his western epic *Geronimo*, the composer turned in anything but a typical orchestral score, crossing the pomp and circumstance of calvary marches with the Indian's ghostly music.

But for all of these artistic detours, Walter Hill has a forte: action. When Cooder's reacting to the director's stylized gunplay in *Streets of Fire*, *Trespass*, *Johnny Handsome* and the Hill-produced *Blue City*, his music is about the hot, rapid-fire flush of violence. Now Walter Hill has finally gone to the Japanese wellspring with *Last Man Standing*, a remake of Akira Kurosawa's *Yojimbo* starring Bruce Willis. Hill has updated feudal Japan to a dusty Texas town, and Cooder has delivered a typically unique score that fuses his bluegrass styles into a mean adrenaline rush. Incorporating pipe organs, flutes, drums and an assortment of far less identifiable instruments, Cooder's music doesn't so much play the film's 1920s setting as it does a perverse *Twilight Zone* version of the period. His Southwestern music sits in the backdrop to the point where it's as much of a sound effect as the Santa Ana winds. Like all of the composer's work, his score turns the conventions of Hollywood scoring on its head, all while remaining faithful to the grass roots sound that sets him apart from it.

Daniel Schweiger: How did you first meet Walter Hill?

Ry Cooder: Walter heard one of my records while he was shooting *The Long Riders*, and thought that my music had an atmospheric quality he was looking for. Walter likes scores to be part

of his movie's environment instead of the factor that's driving it, and I've always looked at film music as an environmental issue.

DS: That really comes across in your score for *Last Man Standing*. The music blends so well into the atmosphere that it seems like part of the landscape.

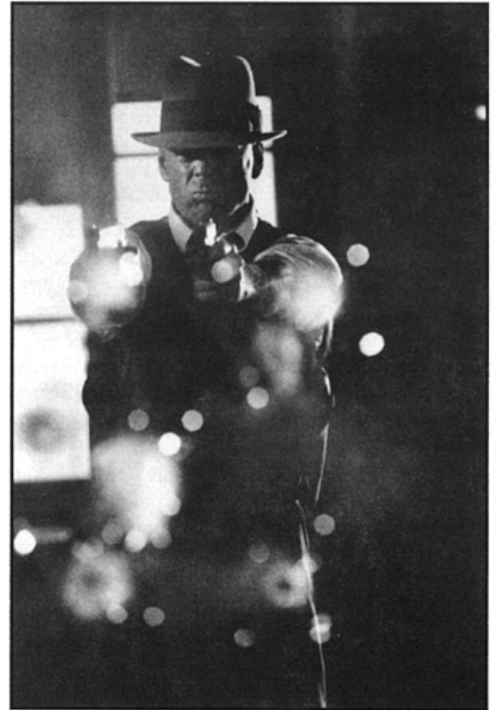
RC: *Last Man Standing* is a totally surreal film, and I needed to search for the right musical approach. This movie is based on *Yojimbo*, which had a brilliant score. I could try to describe it as post-atomic Japanese new-wave music, which is a pretty amazing genre. Post-war Japan was so turned on its head that the film music could sound like anything, and the composers of that time were orchestrating the cacophony they must have been hearing. When Walter Hill turned to me and asked if I could write a score like *Yojimbo* for *Last Man Standing*, all I could say was "Jesus!" I didn't have the social context of post-war Japan to fall back on! I could only hope to update *Yojimbo*'s sound without having the time to really think about it. That's because I was really thrown into the water with this one. The score that had already been done for it took up all of the "slack" time I had to do any rewrites. I saw *Last Man Standing* on Friday, and was scoring on Monday.

DS: Did you have to improvise the score?

RC: Totally. I had to shoot my way out of sheer blind panic every single day. But once I found myself honing in on something that worked, I was in good shape. This score wasn't about inventing anything hyper-complicated, because *Last Man Standing* didn't have the complexity of *Yojimbo*. But it wasn't superficial either. This is a film that's very direct, and its music had to be immediate and hit people in the stomach. And no one in the audience was going to give a damn if I had six months or six days to write the score. It was a motherfucker to come into a studio at nine in the morning, and know that I couldn't go home until I had "shot" my pages. All I knew was that the ops were tight and the mission was counting down. I needed to grab a parachute and hang on. Thankfully, I had a courageous and spontaneously creative team to work with. I played strings, prepared piano, marimbas and the horn. My son Joachim did the drums and percussion instruments. Rick Cox played keyboards, and created the synthesizer samples that are woven through the score. Bunny Andrews was the music editor, and also joined us on the piano. You draw strength when you're around people who have buoyancy and good musical instincts, and this was a SWAT team effort. All of us went way beyond the call of duty, and beat the score into shape from absolutely nothing. We were such a tight ensemble that we sounded like a real band. People would be astonished if they heard us play this stuff live. But then, sometimes the greatest music is done with the most limited resources you can imagine. It's not to say that an 80-piece orchestra isn't fabulous, but you can also do great work with four people.

DS: What were your work days like on *Last Man Standing*?

RC: We worked from 9:30 in the morning to about 10 at night, and I'm talking seven days a



week for nine straight weeks. And if I didn't figure out something by 11 in the morning, then I was in trouble. I've worked enough with Walter that I can tell him to read his paper and come to the studio in an hour. But I didn't have any time to waste on *Last Man Standing*, and Walter had to be at the sessions and tell me within 20 minutes if he heard music that was working for him.

DS: Is this the first time you improvised a score?

RC: I've actually improvised a lot of my scores, especially on *Paris, Texas* and *Streets of Fire*. Improvising *Last Man Standing* was a real challenge, because the music needed to capture the essence of Bruce Willis's character, who isn't a familiar one to audiences. "John Smith" isn't there for them like a typical hero, and the values and philosophy behind him are very esoteric. Walter Hill is like a historian in that way. He uses characters to comment on human nature, and the same existential issues come up in *The Long Riders* and *Geronimo*. But in *Last Man Standing*, they're cut to the bone.

DS: Tell me about the unusual sounds in your score.

RC: I've collected weird instruments over the years, and you wouldn't believe which ones I used on *Last Man Standing*. One day, I was bouncing coffee beans off of a table drum that I got from a mental hospital for catatonic patients. The next day, I was bouncing quarters off of it. I made weird sounds with an eight-foot long floor slide that I'd used on *Trespass*. I also had garbage cans full of beans, tykkho drums, percussionists banging on stuff and a South Indian flutist. My job was to come up with the intuition to use these sounds and players. At one session, I asked Rick Cox to play a bass saxophone like he was a savage who'd just heard Charlie Parker for the first time. Luckily, Rick figured that one out.

DS: How do you think you've expanded your blues "sound" with your improvisations on *Last Man Standing*?

RC: When I was a session player, Jack Nitzsche taught me that if film music wasn't visually stimulating, than it wasn't any good. He taught me to hear and play the blues beyond its traditional sense of song structure, and as a language that could be expressed in many unique forms. We came up with a sound for *Last Man Standing* that was way beyond "My Baby Done Left Me" and all of that stuff. I really pushed the envelope here, and I challenge any composer to come up with 80 minutes of music without working themselves to toast!

DS: Tell me about the period feel of *Last Man Standing*.

RC: I didn't want to revert to the period music of the 1920s. I just thought of what I'd heard and seen that was effective. A cult movie called *Carnival of Souls* really struck me, because it had the fabulous concept of a ghost story that was centered around a church organist. That instrument's heyday was during the movie's time period, and had a lurid and unrefined quality that also struck me as being film noirish. And whenever I heard a pipe organ, I'd think "My God, someone's getting their guts torn out." And the happier it's played, the worse my feeling gets. I'd used a pipe organ for a *Tales from the Crypt* episode that Walter directed, called "The Man Who Was Death." It worked well there, and I wanted to re-introduce the pipe organ for *Last Man Standing*. So I went and found the largest, multi-voiced pipe organ on the West Coast. This guy had assembled it from parts, and had built his house around it. The biggest reeds were four feet across, and the smallest were the size of a pencil. It was state-of-the-art mechanical engineering, circa 1920, and could emulate drums, trumpets and violins. I taped the organ's sounds, then overdubbed them into the score.

DS: This is a score that doesn't "hit" movie action in a typical fashion. At times, the music almost seems to be playing against all of the gunfights that are happening on screen.

RC: Walter's a director who doesn't want "action scores." He's always been determined not to have his music do the conventional thing, because that would send a subliminal message to his audience that they'd seen the movie before. Walter wants his viewers to have a fresh context for *Last Man Standing*. They may think that they've seen Bruce Willis kill people before, but not like he does in this film. The score had to be quirky enough to tell this crazy story, and thankfully, I've played enough different music for Walter's films that I could tackle this thing.

DS: What was your film-scoring experience prior to *The Long Riders*?

RC: I was born in Santa Monica, and started playing guitar when I was four years old. Folk music was always around me in the 1950s. Because I was a kid at the time, rock and roll, hillbilly music and the blues sounded like they came from an alien world to me. But when I became a teenager, playing rock and roll was a staple of my life. I began doing sessions when I was in high school, and my first film work was with Jack Nitzsche on *Performance*, which was one of the first times that rock and roll had been used as an abstract score. I also worked with him on *Blue Collar*.

DS: Let's talk about some of your previous scores

for Walter Hill, beginning with *The Long Riders*...

RC: I was lucky that it was my first score, since *The Long Riders* was the simplest one for me to do. I'd heard and played enough old time-Southern music that it wasn't too much of a stretch for me to create it. The film was about community and family, and I had to think what the music would have felt like in those days. It had to capture that early American aesthetic, which is a world away from how we live now. Writing period music is a funny thing. You have to sound "authentic," but you also have to invent that authenticity. I had to imagine myself in another time, and not think about what was happy, sad or dangerous to Arnold Schwarzenegger, but what was happy, sad and dangerous to Jesse James. I ended up concentrating on the scene's emotions, and the music worked fine.

DS: *Southern Comfort* took you in the direction of Cajun music, which was new territory for you.

RC: Because my own musical fantasies and Walter Hill's film fantasies are in sync, it's possible for me to score a film like *Southern Comfort* without understanding the first thing about its environment. All I had to do was think about this weird swamp, and the Cajun people that nobody knew about. I had to imagine what they were going to sound like, and I figured on the style of John Lee Hooker's music.

DS: You used a great rockabilly sound for *Streets of Fire*.

RC: When you're scoring a film about race cars, you're either playing Deep South funk or rockabilly—which are the musical styles I like. I'd gotten a job to score a Burt Reynolds track film called *Stroker Ace*, which had enough racing action to make the rockabilly tempo work. I got this incredible rockabilly ensemble together, and the director just hated our music! He fired all of us right after he heard the tape. I'd heard that Walter wanted to replace the score for *Streets of Fire*, so I told him to check out my music for *Stroker Ace*. Walter put it up against the picture, and I got the job.

DS: Your purest rock and roll score would have to be *Crossroads*.

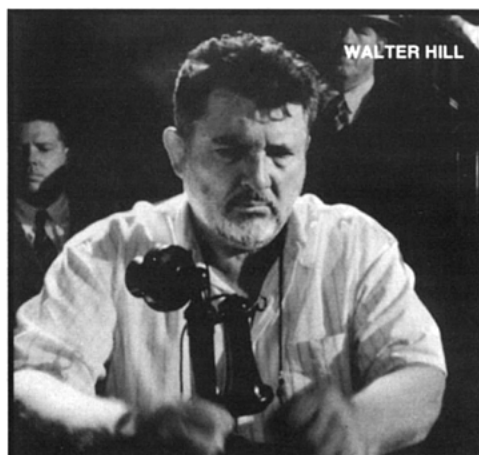
RC: That was an easy film to understand. We've all looked at that myth about a white kid going South, and I knew the sign posts along the way. Old time players, juke joints, the lonely roads you go down... These things are all wordlessly spoken of in blues music, which is an encyclopedia of experience. I had songs in my head that dealt with every scene in *Crossroads*. To mold them into shape for that film was like Blues 101.

DS: Steve Vai had a memorable guitar duel with Ralph Macchio at the end of *Crossroads*. Was that improvised?

RC: No. It all had to be all mapped out, since we had to carefully choreograph the call-and-response of that guitar duel and use it as playback during the filming. Steve Vai is tremendously scientific when it comes to guitar playing, and was able to adapt to that process.

DS: *Trespass* has to be the most unusual score you've composed for Walter Hill.

RC: That was another picture that had its score replaced. The movie was taken out of its release schedule after the L.A. riots, which opened the door for me to come in and write a score that would go in a new direction. Walter wanted some-



WHO WILL BE THE LAST COMPOSER STANDING?

Now that Varèse Sarabande has released Elmer Bernstein's rejected score for *Last Man Standing*, collectors can hear what it was that Walter Hill didn't want for his picture, and also what he did. It's impossible to compare the scores as scores without seeing them both with the film, and like most of America, I avoided the film. Nonetheless, a comparison of the albums is interesting.

Ry Cooder's replacement score (Verve 314 533 415-2, 26 tracks - 71:13) is more in keeping with Hill's usual musical tastes. It's basically a wash of sound, pretty much non-thematic, more sound effect than music much of the time. As always with Cooder, it's full of low guitar chords, synths and percussion, this time with a bamboo flute added to the mix. I've liked some of Cooder's work in the past, but this one was truly tedious (the CD goes on forever). The score doesn't seem to do much of anything; it doesn't evoke the period at all (except in a couple of apparent source cues) and is hardly aggressive in highlighting the action. Hill seems like a director who's reluctant to let the music be emotional, or rousing, or provide anything but aural filler and vague tension.

Elmer Bernstein's score, on album at least (VSD-5755, 11 tracks - 32:29), is somewhat better, but not exactly a masterpiece. It's a pounding orchestral score, full of Elmer's usual tricks. Fans of his scores (and I'm one) will hear echoes of dozens of his other works in this one, from *The Grifters* to *The Black Cauldron*, but this doesn't have the same thematic interest as either of those. It almost seems generic at times, bits and pieces of other Bernstein scores thrown together. Still, the music is more interesting than Cooder's, to be sure, and it achieves some musical interest (despite the eleven-trillionth quote of *Dies Irae*—hey composers, *enough already!*). More often than not, though, it's loud but not particularly inspiring. I'm sure Hill cringed at the thought of music being this foreground in one of his films. Reportedly the music department at New Line Cinema was pleased with Bernstein's score (cooperating with its "inspired by" album release), but Walter Hill has worked with Cooder nine times—you have to wonder whether Bernstein was ever his idea, or whether a producer or New Line forced the choice... and then had to eat the score when Hill demanded Cooder again. —Arnold LaSalle

thing that was spooky and weird, and I got some experimental instruments together and improvised in the studio with Jim Keltner and Jon Hassell. Scoring *Trespass* wasn't nearly as complicated as *Last Man Standing*, but it was still difficult for me to musically relate to a film that mostly took place indoors. *Trespass*'s environment hardly changed, and it was interesting for me to solve the problems that brought up.

DS: What was it like using an orchestra for the first time on *Geronimo*?

RC: While I wanted to stay in my groove for *Geronimo*, I also wanted to use big themes and an orchestra. This was a film that dealt with the myth of nationality and the American West. Real Indian music tends to be atonal, and it's difficult to use it throughout a film score. So while I invented some of my own "Indian music" for *Geronimo*. I also wanted to avoid treating the Calvary in a heroic fashion, and to treat them as guys who were adrift in an alien land. So with the help of George S. Clinton, we did orchestral adaptations of many "shape note" hymns from the 19th century. They echo the harshness of life in the era of western settlement. Film is an incredibly collaborative

process, and involves a lot of pieces. By the end of it, you've either got Frankenstein's monster or something that sounds pretty good.

DS: Do you see yourself as a trailblazer for a blues sound in film scores?

RC: I really recoil from answering that, because I don't know if I'm doing these "type" of scores right in the first place. You're given the challenge of creating film music, and the only thing I know how to do is to go out and make these sounds. I don't look back when I score films. I just keep staggering ahead and hope that music works. But if I'm able to cut a swathe through the West in the process, then all the better. I don't see a lot of dust from the wagons ahead of me.

DS: Do you hope to continue working with Walter Hill?

RC: That's up to Walter, because I can't predict the future. Everybody has stress, and lord knows, Walter works under the most intense kind of studio pressure. I wouldn't want to be in his shoes for ten seconds. But he ends up with visionary pictures, and the way he's shot *Last Man Standing* is terrific. I trust Walter because of the way he looks



Ry Cooder (right) performed with Otis Taylor on the score to Walter Hill's 1986 *Crossroads*

at the world. He's not about popularity. He's not about spoon-feeding and manipulating a reaction from his audience, and I'm very proud of him for that.

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New Scores:

Hamlet • PATRICK DOYLE. Sony Classical SK 62857. 26 tracks - 76:25 • One of the freshest talents to emerge in the last decade is Patrick Doyle, and over the short span of seven years he has produced a body of work as notable for its intelligent companionship to film as its pure essence as classical composition. Doyle's score to *Hamlet* may not be as innovative as Branagh's full-length, full-format presentation of Shakespeare's masterpiece, but it is most successful in the fact that it does not succumb to the oppressive, Steiner-esque symphonies one would expect after the duo's last collaboration (*Mary Shelley's Frankenstein*). Instead Doyle scores to the story rather than the size; *Hamlet* combines Doyle's most introspective work (*A Little Princess*, *Sense and Sensibility*) with his most romantic (*Indochine*, *Much Ado About Nothing*), for a score woven around a trio of central motifs.

The title character receives the most beautiful theme Doyle has produced since "Non Nobis Domine" from Branagh's *Henry V*. It is also the most versatile, undergoing as many transfigurations as its source's psyche; unnerving ("Alas poor Yorick") to soaring ("Sweet to the Sweet—farewell") to thunderous and heroic ("Give me your pardon, sir"). Ophelia rates a simple, childlike melody, which becomes quite brooding when presented in counterpoint to Hamlet's (performed on harp) in "If once a widow." Perhaps the most interesting, and unfortunately the scarcest heard, of the three themes is that for Claudius, an ominous canon which exudes an odd quality of the macabre; it is presented early in this lengthy score performed by a string quintet ("Now could I drink cold blood"). The listener is somewhat compensated for the scarce appearance of Claudius's theme by Doyle's unique and unsettling underscore for Hamlet's soliloquy ("To be or not to be"). Through the track is short, less than two minutes, it is perhaps the most intriguing and memorable portion of the score. Orchestrated with synthesized and acoustic percussion, high strings, and a rumbling male chorus fronted by soprano soloist, Doyle lends an unexpected and surprisingly effective ethnicity to the scene, reminding the listener (and the viewer) of the basic inner struggle for human existence which this scene so effortlessly evokes.

The brevity of the soliloquy track, among several others, helps to offset the disc's potentially oppressive length; the longest track, "The Ghost," runs nearly ten minutes, and it is tedious. And considering Doyle's extensive use of choir and vocals in his past scores, *Hamlet* has relatively little, but does sport one of his best: The closing track, "Go bid the soldiers shoot," is a moving ode which combines the tragic with the uplifting much in the manner Branagh attempts to bring out the more joyous side of the melancholy Dane. There is one song, "In Pace," with the Latin text of "The Book of Wisdom" applied to Hamlet's melody, and performed well by Plácido Domingo. Patrick Doyle should be highly commended for all his work with writer-director Branagh, and though *Hamlet* lacks the jubilation of their best collaboration, *Much Ado About Nothing*, Doyle's music is a lovely and complex score to this oft-studied and oft-performed piece of drama. **4** —Brent A. Bowles

Sleepers • JOHN WILLIAMS. Phillips 454 988-2. 13 tracks - 56:24 • One of the neat things about John Williams is that whenever he collaborates with a new director, it brings a different and interesting style out of him. If he hadn't been so typecast in the Korgoldian mold, we'd see him working in more diverse projects. Outside the adventure/fantasy world of Lucas/Spielberg, Williams does have an eclectic track record. With Mark Rydell (*The Reivers*), he evoked Americana; with Oliver Stone, he delivered Copland/Barber-inspired writing; last year's *Sabrina* from Sydney Pollack even brought out one of the most elegant and romantic scores he's

done to date. But all of these bore Williams's musical touch. Now comes Barry Levinson's *Sleepers*, based on Lorenzo Carcaterra's controversial best seller. (The title, incidentally, refers to juveniles sentenced to serve a minimum of nine months.)

The score is a suspenseful piece of work, with dark and dramatic *Nixon*-like motifs. The brassy moments are subdued in a way, as if to show the repression the four boys determine to undertake despite their brutal treatment at the reformatory. Williams also implements electronics more often than in his other scores, but they're still subtle (although by his standards, it might put off some of his purists). The first half of the opening track, "Sleepers at Wilkinson," begins primarily orchestral, before segueing into added layers of synths, drums, and metal clanging—evidently, the "sound" is to give the impression of going through a tunnel or the rush of a passing subway. (Both of these play a key part to the story.) "The Football Game," with hints of Patrick Doyle thrown in, captures the brutality between the guards and inmates. The cue could have been better served on the album if it had been rounded off at the end, instead of the fade-out for the end coda. Other interesting pieces include the not-so-innocent of growing up ("Hell's Kitchen"); somberness and claustrophobia ("Time in Solitary"); and a delicate choral ("Saying the Rosary"). Soloists James Thatcher (French horn) and Janet Ferguson (flute) also add a nice touch for the quasi-uplifting moments in evoking a sense of nostalgia of the four boys and also of their past and present friendship. The melodic style here is similar to one Williams utilized in "The Ancestral Home" from *The River*, but the contrast and mood are quite dissimilar.

Curiously, what seems to be missing from *Sleepers* is John Williams himself—the style is what you'd expect from other composers! Most of his scores tend to carry an ear-candy insignia, the proverbial big theme that always seems to magically ingrain itself into our permanent memory from the first listen. But like last year's *Nixon*, there's an absence of a defining main theme. Williams works with different and fragmentary mood themes that don't culminate until the finale, something he had previously done in *Close Encounters of the Third Kind* and *E.T.* Overall, it's a solid score, more refined than last year's *Nixon*. While *Sleepers* has less memorable themes (and that's a compliment), the thematic material is just as effective, if not as profound, as anything else he's done. **4** —Jack H. Lee

Twister • MARK MANCINA. Atlantic Classics 82954-2. 18 tracks - 51:11 • Elitist snobs thought it was a joke, movie scholars thought it had nothing underneath the visual surface. Jeff Bond laughed at the dialogue, Lukas wrote "P.S. I Hate Twister" on the cover of a recent FSM, but no matter, for most of us, we sat in *Twister* anyway, staring at the screen with eyes wide open, muttering "Holy Toledo! Flying cows!" Naturally, the movie doesn't hold up to any kind of close scrutiny, it's just plain fun, and this holds true to Mark Mancina's music score as well. With an aggressive main title theme ("Wheatfield") that's one of the only hummable and basically memorable pieces of film music I've heard this year, Mancina's emotional score is soaring and pulse-pounding, utilizing the same blend of Zimmerish synths and orchestral accompaniment that marked his acclaimed score for *Speed*. *Twister*, though, is more reliant on the orchestral end, with its alternately uplifting and menacing tornado cues exemplifying the wonder of Mother Nature's fury and its devastating impact on mankind (this last line was culled from an upcoming Weather Channel home-video promotion). This also makes for a more entertaining listen as an album separated from its source, with the score given just enough time on Atlantic's CD so it doesn't wear out its welcome but also doesn't leave you begging for more. Thus, you pretty

much are going to be in either of two camps on this one: you'll either hate it or you... well... won't, and there's not much middle ground. Either way, most folks (myself included) will still be skipping past the godawful cast duet "William Tell Overture/Oklahoma Medley," a would-be cute cinematic device that doesn't lend itself to anything beyond the screen, and Eddie & Alex Van Halen's air-guitar riff-laden "Respect the Wind," the sort of obnoxious '80s power-rock that Wayne and Garth mocked on SNL years ago. I could have done without those, although someone at Atlantic deserves credit for throwing on Mancina (or someone) instructing the orchestra (on not being "too soft this time") prior to performing the opening cue! **3** —Andy Dursin

According to Atlantic, that opening bit of room noise was not meant artistically (Thomas Newman has started some soundtrack albums that way)—it was a mistake!

American Buffalo/Threesome • THOMAS NEWMAN. Varese Sarabande VSD-5751. 20 tracks - 30:04 • This CD is an essential purchase for two simple reasons: firstly, if only to thank God that it exists and, secondly, in that it presents such a mixed bag of entertainment which makes the better score of the two *even better*, if that's possible. Disappointing case in point: *American Buffalo* (18:02). The score's tail-end tracks, "Buffalo Head" and "Tails You Lose," combine drums, guitars and harmonica in a kind of off-blues motif with a further pedal steel guitar sounding an endless rhythmic ostinato on one note. The effect sounds scruffy, dirty and abrasive—obviously Newman decided to score Dustin Hoffman's *appearance* in the film instead of the action, as there surely cannot be any. This is reflected in the remainder of the score and its admittedly inventive orchestration, in which literally nothing happens. Noises (radio), sounds (phonograph) and notes (saxophones) are sustained beyond their welcome, and bear almost no interest in the context of an 18-minute score. The one saving grace, "What Kind of This?" is much more like the Newman we love, as his own ukulele strums over a minimal chromatic motif for processed winds and laid-back drums—a treat amongst what's otherwise a mild let-down.

Overwhelmingly ingenious case in point, a complete contrast and the real reason you want this CD: *Threesome* (12:02). This score is awesome, a mini masterpiece. Newman captures the quirky element of Andy Fleming's film with a wonderfully witty theme for pedal steel and electronics, and continues this basic orchestration throughout, but explores the different emotions expertly with each new one-minute cue. "Threesome" and "Concupiscence" add extra synth jingles to suggest the forbidden, almost cheeky behavior of the "friends," while "Doomed Relationships" and "Leprechaun" add the simplest acoustic string passages to almost tragically convey the problems caused by this experimentation. None of which sufficiently describes how stunningly original the score, or how amazing Newman himself, really is. But as I've said, the not-altogether-appropriate pairing with *Buffalo* only makes you love it more! *Buffalo*: 2½; *Threesome*: 4½ —James Torniainen

The Cable Guy • JOHN OTTMAN. Promo CD, no number. 18 tracks - 27:26 • John Ottman's well-received score to *The Usual Suspects* left a lot of people wanting to hear more of his work. His score for his second big assignment, *The Cable Guy*, didn't get a good mix in the film and may not have been noticed by a lot of people. Perhaps this is why he has put out a promo disc of the score. When listening to the CD, there actually is a lot of music that you probably won't remember hearing. The score is done in the same symphonic domain as a lot of Danny Elfman scores; I don't mean to suggest that Ottman is ripping anyone off, because he's really not. There's some impressive work here. The score is right on target with the tone of the film, dark and somewhat mysterious. The main theme (track 1) is a light orchestral/choral piece that creates a twisted fairy-tale tone, matching the mental instability of the Jim Carrey character who lives in a fantasy world due to his obsession (Bernard Herrmann?) with TV. The rest of the score is pretty fun. Ottman incorporates a choir, achieving the same effect Danny Elfman does in scores like *Edward Scissorhands*. It comes across very well and the varied

orchestrations keep the cues interesting. Also, the intentional musical "references" (initiated by Carrey's character's fantasies) to other scores are pretty cool. Ottman recreates *North by Northwest*-like music in "The Tower" and "The Water Fight," as well as some old *Star Trek* music for the jousting scenes ("Final Joust"). A hint of the old *Mission: Impossible* music can be heard in "The Airduct." But perhaps the most humorous is the use of the *I Love Lucy* theme in the cue "Moving On," played in the film just after the climax when Carrey makes a reference to the show. The CD packaging is decent, with liner notes by director Ben Stiller, who praises Ottman's musical abilities. Overall, this is an impressive second effort and Ottman's fans should enjoy this (I don't know if it'll be made available from the mail-order outlets or not). Expect to hear more from Ottman as more people become familiar with his work. He has the ability to be versatile, as this score shows, and it'll be interesting to see how his career unfolds. **3½** —Jason Foster

Shadow Conspiracy • BRUCE BROUGHTON. Intrada MAF 7073. 13 tracks - 57:41 • Bruce Broughton's latest score is for *Shadow Conspiracy*, a long-delayed George P. Cosmatos movie starring Charlie Sheen. Broughton's score is a combination of the dark, heroic style he used on *Tombstone*, and a lot of ambiguous action material. Track 2 ("To the White House") is a fine piece, a fully developed version of the main theme which at times recalls the wide-open brassy sound of David Newman. In his liner notes, Broughton brags about the wide array of percussion in this score and its emotional impact and told me to be the judge. I am the judge. I say his use of percussion is uninventive, and the majority of the cues here are meandering and dull, except when Broughton states and develops his fine patriotic theme. Cuts like "Georgetown Pursuit" and "White House Chaos" are difficult to sit through, which is surprising since Broughton is usually good at sustaining excitement in his action cues. For every moment of interest here, there are at least five minutes of budda-budda-budda low-end piano licks, echoes of that Danny Glover theme from *Silverado*, and fragments of other action scores ranging from *Die Hard* to *In the Line of Fire*. But despite the banal action/suspense material, the main and end title tracks on this disc are so terrific, I just can't give *Shadow Conspiracy* a negative review. I won't do it. **3** —Alexander Kaplan

Extreme Measures • DANNY ELFMAN. Varese Sarabande VSD 5767. 9 tracks - 29:32 • Michael Apted's simple-minded medical thriller, *Extreme Measures*, is well-paced with the help of Hugh Grant's surprisingly decent performance as well as Danny Elfman's brooding, percussive score. Overall, the music draws evenly from two of Elfman's recent achievements, *Mission: Impossible* and *Dolores Claiborne*. Though *Extreme Measures* is not nearly as good as either, it features some interesting motivic development and orchestration. *Extreme Measures'* running time is on the scant side, but none of the high points of the score have been left off the disc. If, by chance, you have just purchased the album and do not have a half-hour of free time, the finest tracks are "The Descent," "Elevator Madness" and "Epilogue/End Credits." It also may be a good idea first to listen to track 1 ("Main Title") to familiarize yourself with the theme before proceeding to the meat of the score. This theme is nothing spectacular, and could really be broken down into a repeating four-note unit (three ascending eighth-note pick-ups dropping to a sustained downbeat), but Elfman develops the theme fantastically (with varied accompaniments forged in the spirits of our ancestors). The opening string motives in "The Descent" are as subtle as they are brilliant and are almost worthy of an early '80s Jerry Goldsmith suspense cue. Elfman loads up his action pieces with intermittent percussive hits, a fair amount of low-end piano, and many fast, rising brass groans. Granted, *Extreme Measures* is not *Mission: Impossible* (a work of extraordinary magnitude), but it is well worth adding to your collection. If you buy it, you will have my gratitude. **3½** —Jonathan Z. Kaplan

Next issue: Jeff Bond's review column makes *First Contact* with strange new CDs; John Bender delves into more Italian wonders; Lukas says more of the same; Andy reflects on Willy Wonka; and our usual stable of suspects covers all the latest.

Monstrous Movie Music MMM-1950. 38 tracks - 68:38

More Monstrous Movie Music MMM-1951. 37 tracks - 59:03

Herman Stein, Heinz Roemheld, Bronislau Kaper, Irving Gertz, Henry Mancini, Mischa Bakaleinikoff, David Buttolph, Angelo F. Lavagnino • Radio Symphony Orchestra of Cracow, cond. Masatoshi Mitsumoto

Review by John Bender

It's hard to talk about what we are afraid of today. Perhaps we are afraid of a loss of identity via a leveling of society's playing field (gay rights), or maybe we once again need to fear plagues (AIDS, ebola). In the 1950s the fears of the American group subconscious were cut and dry; our parents lived in quiet anguish inspired by "the bomb" (radiation, mutation), international aggression (Communism, ideological infestation), and the unknown (outer space, flying saucers, invasion). Hindsight tints these as endearingly simple concerns; as far as anxieties go they most certainly made plump pickings for the pop-mythologists of that decade. Writers and filmmakers had a field day milking American paranoia to its last funky drop. Films like *Them!*, *The Incredible Shrinking Man*, *Invasion of the Body Snatchers* and *Invaders from Mars* are fables that fancifully disguise real horrors like nuclear destruction and pollution, and the Cold War. *The Creature from the Black Lagoon* is a nightmarish, subversive backlash against non-traditional (heretical) principles of evolution. Many of these films have such deliciously overt allegorical significance that the fact they are great fun almost becomes icing on the cake. By now any well-versed film music fan knows that suspiciously low-budget horror/fantasy/sci-fi films frequently are graced with government-inspected grade-A scores. David Schecter certainly knew this, otherwise he would not have pushed a boulder up a mountainside to make these discs a reality. All indications are that he did everything right: Monstrous Movie Music and More M.M.M. are dreams come true. The packaging is splendid, featuring original cover paintings, thick booklets with many stills, photos and posters, and excellent liner notes by the producer himself (David knows of what he speaks!). Esthetically and technically the recordings are faultless. Masatoshi Mitsumoto, conductor, Kathleen Mayne, music restoration, and Mr. Schecter, all three individuals need to be commended for scrupulously capturing the precise voice and personality of the various cues represented; the utmost respect has been shown for the material they have chosen to work with.

The first disc begins with 3 tracks (2:43) from *The Mole People* that are a perfect introduction for what follows. The "Trademark" cue shines with a self-righteous sense of dignity and import that Hollywood has long ago traded in for a freer hand from censorship. The "Prologue" is prime 1950s eerie; black-and-white monsters should never attempt to skulk in the shadows without this type of musical support. The "Main Title" is instantly recognizable as the herald of an Eisenhower-era fiend-fest, and it's good stuff. Full-tilt spitting brass somehow became synonymous with any huge or vaguely reptilian monstrosity, and this piece surely is a core out of that apple. I haven't seen the picture in ages, but hearing this track again instantly brought to mind the horror I experienced as a child while viewing the tormented leathery mole people in their smoking pits, a hellish vision for a pre-adolescent. One of the finest genre films of the period is Gordon Douglas's *Them!*; it can hold its own against modern-day masterworks such as *Alien* and Carpenter's *The Thing*. Fortunately *Them!* was musically ministered to by a major talent, Bronislau Kaper. His score is bewitching; it is genuinely frightening apart from the visuals, and the suite provided is captivating throughout (11 tracks - 27:13). Kaper weaves his basic premise, the "Ant Theme," through countless permutations with the dexterity of a composer for the concert hall. The score, in fragments, reminds me of Tiomkin's *The Thing* and Herrmann's *Sisters*, but I mention this just as a curiosity; on the whole Kaper carved his own

path for the outsized formicidae. What a treat that the previously unheard "Ant Fugue" has been tacked onto the end of the suite; this prickly piece has one note played for every nervous ant of a large swarm. *It Came from Outer Space* (14 tracks - 20:11) by Stein, Gertz and Mancini, is, both cinematically and musically, cliché to the genre. Since the film was released in 1953 this is not a criticism, but rather a reference to the fact that it has been endlessly imitated. Mischa Bakaleinikoff's *It Came from Beneath the Sea* (10 tracks - 9:16) is downright amusing. The composer's approach to the movie's inherent kitsch was so verbatim that the score comes off sounding as if Harryhausen's giant six-legged octopus is attacking the orchestra—one imagines the players all running around in a panic while still blowing their horns! The disc ends with a bonus: 5 tracks from the *It Came from Outer Space* suite sans the theremin.

More Monstrous Movie Music begins with *Tarantula* (13 tracks - 18:42) by Herman Stein and Henry Mancini. I liked this suite; when not being effectively moody it hits hard with an appropriately ugly tempestuousness. The score is explosive only when cornered—that is, when the director is putting a 100-foot arachnid in the audience's face. Showcased is Stein's intense library track "The Great Truck Robbery" from *Six Bridges to Cross*, here called "Bringing Down the House." The last time I heard buff film music like this was in television's original *Star Trek*. David Buttolph's *The Beast from 20,000 Fathoms* (11 tracks - 18:46) is another fine score; in fact it's on a par with *Gorgo* and second only to Kaper's *Them!* Here are some seriously thrilling and evocative sounds. It's familiar territory, but Buttolph, a legitimate artist, was capable of imparting great freshness and vitality to an habitual format. No matter how generic, a score of this caliber will never be dated. The Beast theme, which peppers the score, inoculates the viewer with a powerful prejudice against that which is intractably alien; Buttolph's motif doesn't merely speak the typical "big and ugly," it communicates something a bit more subtle: "too alien, too different, can never belong." Irving Gertz's *The Monolith Monsters* is represented by the "Main Title" only; it is so unabashedly frenzied that it smacks of James Bernard. My childhood (for reasons I obviously will not bore you with) was, for a number of years, very unpleasant. In the midst of the storm I found solace wherever I could, and one place in particular was quite unlikely—a 1961 British giant monster film called *Gorgo*, scored by Angelo Francesco Lavagnino (12 tracks - 19:43). The story concerns itself with two adventurers and a nine year-old orphan named Sean. The men capture, and put on display in London, a 65-foot tall beast called Gorgo. Unfortunately the creature's 200-foot tall mother destroys the city when she comes to rescue her offspring. All along Sean warns the men that they mustn't abduct Gorgo from the sea, and later, as the gigantic mother is trampling the metropolis, the boy sits calmly on the steps of a library watching the destruction with a Mona Lisa smile on his sweet face. He sees that Gorgo is about to experience what he realizes he never will—a lost parent coming to retrieve him. For me, as a young boy like Sean, the mother trashing the city with the requisite screaming, stampeding crowds, symbolized a promising possibility: the adult world, in which I then felt trapped, was perhaps not the final authority on the planet. If the domain of grownups could be so easily crushed by Gorgo's mom, then maybe I could find a way out someday too! A child's naive and innocent calculation to be sure, but it honestly added some measure to my youthful resolve. In its class of "creature features" the film stands apart, for at its center are the two children, Gorgo and Sean, and Lavagnino had the wisdom also to make them the center of his wonderful score. Of all the music on these two discs Lavagnino's effort has, without a doubt, the most heart. The main theme is not structured to reflect anything monstrous, but rather it is a respectful and unpretentious monument to the oppressed, but unbroken spirit of a child. For 20 years or more I waited for this powerful and moving work to be recorded for public consumption. I had given up. Words can't express how grateful I am that finally there were those of sufficient vision and moxie to see themselves through the difficult task of salvaging these precious pieces of our popular cultural heritage. Bravo!

Lukas Attacks!

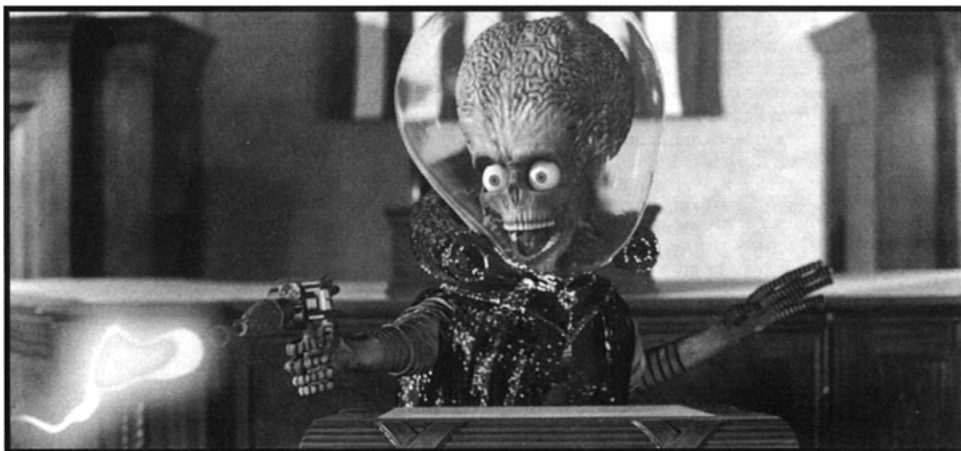
1996 in review: Elfman Returns

It will be interesting to see whom FSM readers choose as the "composer of the year," an award typically bestowed on one of the favorite three J's: Jerry Goldsmith, John Williams and/or James Horner. The composer who had the most interesting and innovative output in 1996 was far and away **DANNY ELFMAN**. I did not see or hear *The Frighteners*, which I'm told was sub-par, but *Mars Attacks!* and *Mission: Impossible* hark back to those remarkable days when it was exciting to see a new film scored by a favorite composer, because you never knew exactly what he might come up with.

Anyone who says *Mars Attacks!* goes "too far" or is "mean-spirited" is a wuss. Of this writing the movie has opened to confused reviews and is pretty much a dud; some have referred to it as Tim Burton's *1941*, another sprawling, old-fashioned, ensemble-cast war comedy. It did not help that the trailer and poster were awful, and that the movie is full of ironic humor not easily marketed. ("The ironic laugh-riot of the year!") To my jaded college-level intellect, it's like a two-hour *Simpsons* Halloween episode, and that means fun, fun, fun. I don't care that this movie has too many characters, occasional slow parts, and things which don't make sense. That's the point! Tim Burton is a misanthrope, and that's great. The hilarity of sadistic Martians torturing hapless, self-centered humans ("Do not run, we are your friends") was beyond my wildest dreams. I totally lost it in the ending, in which tacky '50s white-bread music comes to the rescue of all of humanity. Plus the movie made *Independence Day* look like the stupidest piece of junk, without saying anything directly to that effect; it's like all the serious, melodramatic characters in *ID4* were mismatched with the wrong evil aliens. Burton seems to revel in imagery of a dog's head on a woman's body and vice versa, and his whole movie is a bizarre mutation of that sort, a postmodern masterpiece. Anything that makes stupid moviegoers annoyed and a bit more conscious of the constructed nature of the garbage they watch is okay with me. Yes, this film restored my marginal faith in Hollywood cinema, and I sat watching the credits wishing one day I could be a part of something so creative. I am not joking.

For some idiotic reason there is no soundtrack album yet, so I can only evaluate the music as heard in the film. Full of cheesy theremin samples, '50s sci-fi chords, and the requisite, occasional bongos, Elfman's score found a perfect tone. The film has some gruesome violence—terrifying stuff of people being reduced to skeletons—that's at odds with the cheesy, retro look of the Martians themselves. Elfman's score could have pushed it too much in one direction, but he finds a middle ground which is edgy and more dryly hilarious because of it. Best of all is Elfman's theme for the Martians, first heard in the opening credits sequence. The Martian fleet masses, and the music builds, introducing a rhythm on low strings which seems like it's the backing for some typical, portentous brass-and-percussion overture (like Elfman's one cut in *Army of Darkness*, maybe). Instead, that little string rhythm turns out to be the theme itself! It's a short, little Marvin the Martian-on-kazoo type ditty with no pretensions whatsoever except to be this relentless, bug-like anthem or march. It also turns out later to be imitative of the Martians' hilarious language.

I will have more to say about *Mars Attacks!* if and when the album arrives. It's old news now, but I'd also like to comment on how much I enjoyed Elfman's hasty rescue for *Mission: Impossible*. Around a year ago in FSM, before he started this recent cycle of activity, Elfman criticized a lot of contemporary action scores, pointing out how poorly they are scored, edited and dubbed. It's a tough assertion to make, because audiences only get to see a film with the scoring, editing and dubbing it has. On *Mission: Impossible*, even though the movie was a mess, you could feel the difference a good sound mix can make. The second-act setpiece, although misleadingly informing us that we can break into CIA headquarters by disguising ourselves as firemen, was one of the best uses of silence in a recent film: Cruise is suspended in



mid-air in a room rigged with every *Sneakers*-style sensor, and the movie goes completely silent—no slow-motion whooshes! Credit should also go to director Brian De Palma for his '70s-school craftsmanship; I loved the tilted camera in one conspiracy-crazed conversation. (If only the film wasn't such a rape of the original series; Cruise rewrites history to make himself the only good guy, so that he eventually takes the place of the father figure Phelps and becomes both the dashing, young point-man and the leader on all future sequels. It also features Cruise at his most peculiarly gay; the message seems to be that women are bitches: shoot the female lead and get her out of the way, and hang out with your large, black [exotic], bald male friend.)

The biggest challenge for Elfman was to capture the feel of the television show, while maintaining the audience credibility needed for a contemporary picture. This he did brilliantly: on the Lalo Schiffrin side, he did a fine rendition of the theme, interwove the "Plot" and main title melodies, and cut his own thematic material from the same cloth: lots of woodwinds, an electric bass, and percussion, some of it recalling the old show (bongos), some of it introduced by Elfman in *Dead Presidents*. Elfman's own style from his earlier films (*Beetlejuice*, *Batman*) is largely absent, but his characteristic, crazy brass surfaces for the big moments. The themes remain understated, which is disappointing at first, but Elfman's manipulation of them throughout the picture approaches the mastery Jerry Goldsmith brought to this type of theme-and-variations approach in the '60s and '70s. The climactic train cues build these nuggets into a giant action piece, before erupting into the familiar Lalo Schiffrin theme for a satisfying finish. The percussion writing is a breath of fresh air, a constant pitter-patter of acoustic effects which is great for the conspiracy atmosphere of the film; it adds motion transparently, without the orchestral baggage of brass and basses going "bomp bomp bomp" or a synthesizer ticking away. (The rejected Alan Silvestri score did use a synthesizer for most of these scenes, playing a repeating "electronic woodchipper" loop, very 1980s.) The introductory military percussion passage, appearing over the Paramount logo, even has wide stereo separation, and overlapping snare drum licks recalling Jerry Fielding. In a way the style required by *Mission: Impossible* is ideally suited to Elfman's talents: it is percussive and quirky, and Elfman's own idiosyncrasies bridge the gap between the pop styles of 25 years ago and the current trend of rapid-fire information. It's not a John Williams score, which was one of the problems of the Alan Silvestri music—Silvestri's final train setpiece bore more resemblance to *Nixon* than anything in Elfman's score, with an out-of-place electric guitar intersecting outdated solos of "hipness." Elfman's score, dare I say, puts the fun back into the summer movie experience, in contrast to the brooding seriousness of many of these scores (Zimmer, Silvestri, Arnold), a style he himself ushered in with *Batman*.

About the *Mission: Impossible* album (Point 454 525-2, 18 tracks - 52:30), sad to say it doesn't present the score in the best light. Try listening to the first 15 minutes and the last 10, which cover the opening Prague mission and the climactic train fight; heard straight through, the frenetic percussion and thematic fragments become a

case of diminishing returns.

A third Elfman score in 1996, not as inventive but still effective, was **Extreme Measures** (Varèse Sarabande VSD-5767, 9 tracks - 29:32), the medical thriller starring Hugh Grant. I did not see this movie, but I did like it when it was called "Coma" in 1978. (*Extreme Prejudice*, *Excessive Force*, *Extreme Justice*, *Executive Decision*—could these titles be any worse?) Elfman's score is the elegiac string writing of *Dolores Claiborne* meets the more modernistic, piano, brass and percussion banging of that score as well as *Mission: Impossible*. Although it represents nothing new, it does showcase just how many ways Elfman remains one of the most stylized of contemporary composers; every time I hear a score of his, I'm reminded of a dozen things—orchestrational, melodic, contrapuntal—unique to his work. I like film composers where I can tell there's a personality there.

Besides *Mission: Impossible*, most of the other summer action scores were lame, and I need not explain why because Doug Adams has already eloquently done so, in the October cover story (#74). What I heard of the *Eraser* album, for example, was just a noisy assault of sound, a lot of orchestral patterns which failed to cohere into anything except a few rewrites of the *Judge Dredd* theme. I specifically avoided *The Rock*, which I was told was absurdly violent in a sick, glib way, with an obnoxious, incessant score by Team Zimmer. My cronies and I were speculating when America's obsession with "fun violence" began. Somebody suggested it goes back to the '60s James Bond movies, which disappoints me because I love those films. Then again, villain is electrocuted, Bond says "Shocking"—is this the birth of the one-liner? I had a horrible thought that Hans Zimmer's "Miller Beer commercial guitars and Don Henley-type rock anthem melodies," as Jeff Bond put it, is the grandson of a classic like the "007" alternate Bond theme. That would be shocking indeed.

Not surprising was the fact that *Independence Day* had a lousy score, since the creative team involved has hackdom written all over it. I cannot listen to the album, because it is so utterly lacking in contrast or shape. I was forgiving of *StarGate*, because it was **DAVID ARNOLD'S** first mainstream score, and admirably put forward a set of theme-and-variations. *Independence Day* is another story: from beginning to end the album (RCA Victor/BMG Classics 09026-68564-2, 16 tracks - 50:41) is a giant headache, an ear-splitting collection of bloated orchestral clichés. There seem to be themes in there—a trumpet for the President, big bad Wagnerian stuff for the (German) aliens, and endless sawing strings—but they are bland and tired beyond belief. Anyone who classifies this as a John Williams-type score is severely uneducated, as this is no more a symphony than this magazine is literature. It sounds like something I might have written if I had had a 100-piece orchestra and no ideas (which is why I don't write music!). From an orchestrational standpoint, this score reminded me of that episode of *The Simpsons* when Homer (an idiot) got to design his own car—he put in all these things he thought would be cool, and it became an \$80,000 monstrosity. (Homer's car was still kind of neat, however.) To be fair, there are certain licks identifiable as David Arnold.

particularly a downward, chromatic line which was Ra's theme in *StarGate*, but this is *written writer's block*. It is so derivative of other film scores that its resemblance to a temp track is not even an issue—*Aliens*, *Crimson Tide* and the like have been flattened out into a type of 32nd generation all-purpose underscore, although interestingly the First Lady's death scene is scored with something similar to the *Dances with Wolves* love theme, and it happens to be the same actress (Mary McDonnell).

As for the film, ID4 wore its ideology on its sleeve, reinforcing the American multi-ethnic way by constructing a race of Borg/Nazi-commies as the ideal opposition, and giving a happy ending to it all. I guess there's no sense whining about it, because, despite its financial success, it really won't be remembered for anything. In a way I'm pleased, because special-effects movies have now reached the point where to promise something new they have to blow up the world. There's nothing left, except an Irwin Allen late-'70s style collapse—which, judging from *Daylight*'s indifferent reception, has already begun.

One movie which Doug Adams didn't mention was **The Phantom**, scored by DAVID NEWMAN. Hindsight is 20/20, but let's look at this movie (similar to *The Shadow*, which nobody saw, either) and laugh at the fact that anybody could have expected it to make money: it's adapted from a comic book nobody has read; is a superhero movie where the hero has no superpowers; has a leading actor with the charisma of a toaster oven; and is PG with no interesting FX. Plus, the hero wears a purple costume and brandishes his Phantom skull ring (did he get that out of a Cap'n Crunch box?) in the pink movie poster. Serious sissy alert! David Newman's score is another entry in the *Waterworld*/kitchen-sink approach which Doug spoke of: it has mysterious jungle drums for the setting, big, serious *Batman* chords for the "dark" parts, and screaming *Raiders of the Lost Ark*-style trumpets for the chases and stunts. Add choir when necessary. However, the score is worth mentioning at this late date for one major redeeming feature, even more so than Howard's *Waterworld*: Newman has written a powerful, Phantom-in-action theme, with a long, bendy melody that could perhaps be a sea shanty in another guise. This is harmonized by low brass triads, reminiscent of Basil Poledouris if anyone (Poledouris was director Simon Wincer's previous composer of choice). When that theme pops up, the score is terrific fun, and Newman has done a respectable job of integrating it as a leitmotif into the other sections. (The album is on Milan 73138-35756-2, 13 tracks - 46:25, with terrific sound and performance from a London orchestra.)

However, outside of the theme, like so many other action scores today, the music has an ordinary, anonymous quality, with plenty of cool effects (particularly from percussion, synths and trombone—six orchestrators are listed in the CD booklet) but no thematic or instrumental hooks to the connective tissue. It's just padding, thumping away with every last man to catch the action, but merely building to and from different key centers. My analogy for all these action scores is that they're like *MacGyver* music; *MacGyver* was a show with around two-thousand episodes and brassy orchestral scores in each one. However, outside of Randy Edelman's theme, and maybe one B-theme Dennis McCarthy used from show to show, who can remember a note of any of this music? Surely there were exciting sequences, but they're all like, *MacGyver* climbs the wall, *MacGyver* goes in the window, *MacGyver* helps the guy get out of the burning building, *MacGyver* jumps outside. What was the music? I dunno, it's over. Unfortunately, as long as movies are lousy and composers have no time, this style of music is destined to be with us.

A quick word about time: I don't think collectors realize how rushed these scores are compared to the great works of the past. Bernard Herrmann regularly had two months to do a score, sometimes three. Miklós Rózsa worked on *Ben-Hur* for over a year. Alex North had a similarly long amount of time on *Spartacus*. Jerry Fielding spent six weeks on just the first fifteen minutes of *The Mechanic* (1972). Jerry Goldsmith was writing and rewriting *Star Trek: The Motion Picture* for four or five months—he was still rushed, but had enough time to rewrite several key scenes and arrive at what has since become the *Star*

Trek march. Even more recently, Elliot Goldenthal was, for whatever reason, tinkering on *Alien³* for a year, and that's an amazing modernist work. Today, the norm is three weeks. That's insane. It's not just a matter of no time to write, it's a matter of no time to think—to come up with a concept for a film.

However, to all the composers or composer-defenders out there: if I accuse a current score of being deficient, and someone else volunteers that it was done in two weeks, my response is—no wonder it stinks! If the composer didn't have enough time, that's a very good reason why it might be lame. I don't see what it will accomplish to pretend otherwise. Knowing that it was done in two weeks may make me more appreciative of the work involved, but it's not going to make it better music. As a critic in this column (I know that's pushing it, but bear with me), I'm not interested in art that's good for two weeks' work. I'm interested in art that's good.

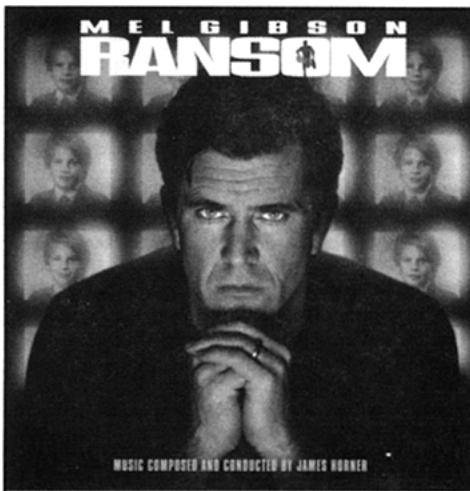
A composer where I wonder what effect the time-crunch is having is JERRY GOLDSMITH. *Chinatown* was written in less than two weeks, but that's a sparse, purposefully monothematic score. The difference between eight weeks and four has to have some effect, especially since, annoyingly, movies today have more music than ever. **The Ghost and the Darkness** is an excellent example of current Goldsmith Lite. I did not see this film, because it was directed by Stephen Hopkins (*Nightmare on Elm Street 5*, *Predator 2*, *Blown Away*), and I may be reckless, but I'm not stupid. The album has enough cool material to please the average soundtrack listener, such as an Irish theme which is like Rudy-trains-in-Africa, shades of *Congo* with ooga-booga native cries, and big-orchestra action/suspense cues. Jeff Bond loved it, and I usually agree with him. But there's no question Jerry Goldsmith's orchestral music has become drastically simplified since he emerged from his synth-binge in the late 1980s. In *The Ghost and the Darkness*, many of the harmonic progressions are basic I-IV-V, the rhythms straightforward 4/4 (or in the case of the main theme, 6/8) and marked with quantized, ticking synth percussion and bass-drum downbeats. There used to be a wonderful elasticity to Goldsmith's music, particularly in regards to time—the various sections of the orchestra would overlap, seemingly at different speeds, and the whole thing would ebb and flow in uncanny synch with the movie. Now, he's taken a metered, "beat" approach, and dramatically it's thrown him off the mark, separating his music from the images and forcing it to become much more noticeable, taking a single point of view for each scene. And because "noticeable" is often bad in film scoring, his music has gotten thinner in terms of the adventurousness of the orchestration, counterpoint, and what have you, lest it overwhelm the listener.

The problem is that, unlike John Barry or even Bernard Herrmann, who could score a scene with musically simple materials and have it be dramatically loaded with ambiguities—they could do it with one chord, even—Goldsmith has always relied on a certain amount of note-crunching to get the job done. At the root of his scores have often been simple, brilliant ideas—the echoing trumpet in *Patton*, the likewise echoing piano in *Coma*, the harmonica theme in *Magic*—but they were the raw materials for ambitiously modern, tightly bound works. Perhaps the music as music was overwritten, but once the material hit a certain dramatic ignition point, it flowered to take on multiple meanings.

On the other hand, many of Goldsmith's current scores tend to be musically lean, but dramatically overwrought. I'm a big believer in less is more, and more is less, but maybe sometimes you need more complicated music in order for it to have less of any single dramatic point. You don't want to suck the inherent ambiguities out of a picture by painting it specifically a series of action scenes, love scenes, bad-guy scenes or the like. But recently, that's what Goldsmith's been doing, particularly in *First Knight*, which had some fine music, but heart-on-sleeve music. Now, the same holds true for *The Ghost and the Darkness*. In a way it's as if Goldsmith is trying to go back in time and score all the types of big-emotion pictures which always eluded him: the epic-scope *Doctor Zhivago*, *Star Wars*, *E.T.* and *Out of Africa*, the sure-fire Oscar winners for other composers

while Goldsmith toiled on drek like *100 Rifles*, *Damnation Alley* and *The Cassandra Crossing*.

Unfortunately, Goldsmith's current style of film scoring is one that is now old-hat, replaced by the ambient percussion and samples of the Howard/Zimmer/Isham approach. "Themes" as such do not resonate with moviegoers today. They don't make them think of Africa or scary lions; they make them think of all the bad movies they have seen about these things. (Actually, the attacking-lion music here sounds like *Gremlins 2*, but lower.) I read the *Ghost and the Darkness* liner notes—which wasn't easy, because they are behind the clear CD tray, and some of the words are warped by the contour of the plastic—and Goldsmith seems taken by the David Lean scope of the film. I don't think he's lying for the sake of the liner notes, the way someone like Rick Berman is a human press release. Ever since *The Russia House*, Goldsmith has scored a series of movies where he has laid the emotion on way too thick: specifically, *Forever Young*, *First Knight*, *Powder*, and now *The Ghost and the Darkness*. It's a shame, because you can tell he desperately wants another Oscar—or public recognition of some sort—but he's not going to get it this way. Is Goldsmith's recent sentimental-simplification a result of a lack of time, or is it an effect of more obvious movies, dumber filmmakers, and/or the natural consequences of scoring over 150 movies? It's probably all of the above. It's a shame whatever the case: Jerry Goldsmith became one of the greatest film composers ever by going against the grain of how people put music on images, and it's annoying today to see him ignore his own wisdom.



I saw *Ransom*, scored by JAMES HORNER. I hated this movie. All of us go through our lives saying we hate things that we don't really hate—I hate broccoli, or I hate my brother because he changed the channel—but I actually did hate this movie. Friends, using what is basically child endangerment as a hook for a movie's thrills (come see Mel Gibson beat the shit out of child abusers!) is not acceptable. This was truly a one-note movie that is now telling people of America and the world the following things, through every manipulative filmic technique in the book (slow mo, God-cam, point-of-view cam, Oliver Stone video-edit cam, Peckinpah [they wish] gore cam, media cam, etc.): The white male, the patriarch, is always correct. He can make the most dangerous, irresponsible decisions and will prevail. The mother is an hysterical nut whose feminine drives overwhelm her common sense. She is not to be trusted. The black man (the FBI guy) is both a tool of the white man and also so over-assimilated, he cannot make the authoritative and correct decisions of the white man, at least not until the white man shows him the way. Poor people are bad. The media is great, you just need to know how to use them for your own good—i.e., Tom Mullen goes on the air to solve his problems.

I said all of the above on the Internet's current-film newsgroup at the time of the movie's release, and got roundly flamed for being a p.c. maniac, which could not be further from the truth. I'm just astounded that there could still be a movie in which the white, rich patriarch is the hero, and in which he makes all these ridiculous

decisions, but somehow reality bends around him so that his every outlandish choice is correct. This was the anti-*Seven*: in that movie, the white male (Brad Pitt's character) is punished for his arrogance, but here, the white male is rewarded. Make no mistake: for a movie that alludes to Mullen's (Gibson's) problems in not paying the price for his success, in making money off of other people's misfortune, in the end it turns out he was right all along! He just keeps going on being successful off of other people's suffering, in this case his child's, the poor kid scarred for life and a basket case from being held hostage. For a movie to dramatize this, and then to justify all the patriarchal discriminations against women, blacks, the poor, etc. that go on in our world, because, see, in this stupid narrative Mel Gibson turned out to be correct, is just morally abhorrent. For me to like this movie, the child needed to have died. Which may seem even more cruel, but it would show the consequences of the actions involved.

James Horner's score is actually a remarkable piece of work considering it was written in around two weeks after Howard Shore's music was discarded (more on that below). However, it is much less remarkable in light of the fact that it sounds indistinguishable from other scores which he must have done in a more normal time-frame. Specifically, it's *Clear and Present Danger* (Harrison Ford driving around becomes Mel Gibson driving around), which was itself a variation of *Brainstorm*. The hostage-taking scene was well scored with solo woodwinds and piano playing a descending minor-mode theme. If Horner ever wins an Oscar, he should thank not only Prokofiev, Khachaturian and Goldsmith at the podium, but the minor scale for the vast amount of running-in-place suspense nonsense he has pulled from its pitches. Other than this the *Ransom* score is populated with piano clusters, *Aliens* leftovers, *Sneakers*-type melodic ticks, drones and the usual handful of percussion splashes which pummel the audience into submission during scene changes. (The movie was way overscored, too... sometimes it was like, what is that noise?, and it's a string sustain for 40 seconds.)

The score's most listenable moments are also the most revolting, the extended anthem for the hero's victory (a la *Pelican Brief*) which cymbal-splash their way through the end credits, the orchestra pushed into its uppermost register for the pain-filled, sentimentalized triumph of Mel, Opie, and the American way. (The movie's last scene is a rip-off of the end of *Lethal Weapon 1*, down to the black man/white man gun-firing pairing, and the fact that the white guy is in both cases Mel Gibson.) Speaking of rip-offs, half of Hollywood's album (HR-62086-2, 14 tracks - 72:33) is made up of Horner's score; the other half is the industrial rock by Billy Corgan (of Smashing Pumpkins fame) heard on the boombox in the kidnappers' lair, a la *The Silence of the Lambs*.

That's right, *Silence of the Lambs*, an excellent movie with music by Howard Shore, who originally scored this movie too. I would love to hear Shore's effort, but since it's by the guy who has improved films by David Cronenberg and David Fincher, I have an inkling as to why it might have been tossed. In a movie like *Seven*, the score does not romanticize the hero's plight, but it torments him, surrounds him with all the disquiet and oppression of the world, to remind him (and the audience) that he's a loser and to show some respect for the way things work around here. In *Ransom*, this would not be acceptable. Its music had to be scary but also warm and heartbreaking, on the side of the audience who are moved by the poignancy of a solo oboe when they realize the kidnapping is going to happen, and moved again by the triumph of a full orchestra, singing at last, when father and son are reunited, the villain splattered all over the sidewalk. Howard Shore probably gave them a bit of the pain and reality of the subject matter, the scars that would not heal. James Horner gave them chickenshit melodrama, the scars that feel better already, the vicarious thrills and victory of America's hero. This movie is the Hollywood ideology that tells us Father Knows Best, as do the filmmakers, for they have created a movie in which Father miraculously did know best, and then they have wrapped it up in titillation and exchanged it for our eight dollars.

I have only seen three episodes of *The X-Files*. I resent the whole "truth is out there" mystique, which makes for valid drama, but which has seeped into pop culture "infotainment" in a destructive way. I mean, people are dumb enough already. MARK SNOW'S music in the shows I've seen has been genuinely scary, making otherwise ordinary scenes tense and jumpy. I read the *Key-board* magazine coverage on the music: it is completely improvised and, by producers' orders, virtually devoid of melody or form. My first inclination would be to say, of course this is going to stink, it's designed to be absent anything "musical." But unlike the current *Star Trek* shows, where a similar "no melody" approach is constantly used to reassure the audience with recognizable, static tonal pads, in *The X-Files* it fits with the show's larger themes to disturb. That is: trust no one, everything is a giant conspiracy.

This calls to attention the age-old (but seldom asked) question in movies: where is the music coming from? Most of the time, the music is like a parallel viewer: this other guy who has already seen the picture, and who is writing music to help us understand it. It's a go-between. Oh, here's bad guy music, this must be the bad guy (this happens all the time in Dennis McCarthy's *Star Trek* scores where a dissonant chord tells us that something is wrong). Over the years, however, there have been several brilliant examples where the music is dripping with meaning and affect, but somehow remains also incomprehensible. Two great examples: *Psycho* and *Planet of the Apes*. In *Psycho*, Bernard Herrmann is tipping us off that Norman is a bad guy, and that Marion's driving is tense, but at the same time, his messages are unclear. It's just this frantic string stuff looping around, never arriving at a destination. Remember, prior to *Psycho*, horror music was a lot different: it was snarling, *Creature from the Black Lagoon*, 19th-century Viennese orchestrations. With Herrmann and *Psycho*, the music is affective, but also indefinable. With the murder music, it's obvious this is murder, but what exactly is it? Bird shrieks? The feeling of knife wounds? The "sound" of death? To a lesser extent, in *Planet of the Apes*, Jerry Goldsmith scores a landscape and social system flipped upside-down; the music makes us feel the strangeness, but remains aloof, the ape sounds having an unclear connotation. In both cases, what is happening is that the music, this established cinematic language, is being subverted. We are receiving information that is affecting us, but the precise message of this material is resisting signification. It is at once communicating, but alienating us from our own language. (This is college-level semiotics 101 applied to film music.)

Incidentally, this train of thought about film music—that it should attempt to communicate something words cannot—is but one reason why plagiarism is bad. *Psycho* is unique and brilliant the first time, but the second time, it is just a rip-off of *Psycho*. To communicate in terms of pure affect, the language needs to be constantly reinvented, lest it become defined in terms of itself.

In any case, if there is an heir to *Psycho* and *Planet of the Apes*, it would be Mark Snow's music for *The X-Files*. Snow has achieved a sound-world which is unpredictable, moody and cold. It is all synthetic, but quasi-acoustic, not synthesizer-patch cheesy. The variety of the sounds and samples is remarkable, and it keeps you on edge, this thumping and buzzing. It communicates the paranoia and tension of the show, while foiling our attempts to understand it. Which seems to be what the series is all about: these characters working for a system, and investigating it. The tools of understanding (the government, or the show's music) are at once the source of knowledge, and the objects of suspicion. (Interestingly, this is also a metaphor for the science of linguistics, where language is used to understand language.) Snow has effectively dissolved previous conceptions of music and film music—even though so much of it sounds familiar—and what is left behind is this improvised, indeterminate mass/mess of the sublime.

Unfortunately, just because it is effective for the series doesn't mean it is interesting apart from it. This new *X-Files* album (Warner Bros. 9 46279-2, 20 tracks - 48:36) is a cheesy collection of underscore and dialogue, making it useless for soundtrack collectors. It's pretentious,

too, with all these disembodied voices whispering about "the truth." I dig the sublime, but not as a marketing tactic. File under lame.

FSM writer Andy Dursin and I were shocked and saddened to hear of the sudden death of composer MILES GOODMAN last summer, felled by a heart attack at age 47. Andy and I were fans and were happy to feature him in FSM #57 (May 1995), an interview Andy conducted over the phone. I talked to Miles to set up the conversation, and he had all kinds of funny Lionel Newman stories—Lionel was the former music director at 20th Century Fox, brother of Alfred, whose vocabulary included more four-letter words than this magazine (many more). Miles was a talented guy, one perennially overlooked by film music fans since he mostly scored comedies which didn't have albums. But he was great at these difficult pictures, and not only had an uncanny grasp of their technical requirements, but a creative streak which inspired him to do different and interesting things. There are so few composers today who dare to be "good," and sadly Miles suffered the frustrations and rewrites due a person of his integrity. Miles had a reputation for being a bit difficult—he took a few years off to start a second career as a record producer—but it is historically the people who care who get branded as "difficult" (Herrmann, anyone?), and the whores, hacks and yes-men who get worshipped by the employers. Miles' score for *Indian and the Cupboard*, which he privileged Andy and me with a glimpse, was truly lovely and would have introduced him to a wider audience. Hopefully he is now kicking the shit out of Lionel Newman in the afterlife.

Larger Than Life may not be the last film Goodman scored—that may be *'Til There Was You*, co-composed by his good friend Terence Blanchard—but it has been released on Milan posthumously (73138-35783-2, 11 tracks - 30:56), only the second time he has had a soundtrack release, and I can't think of what the first was. I don't think he'll want to be remembered for a Bill Murray elephant movie, but musically it shows why his is the superior intellect when it comes to these things: a solo trumpet over a washed-up circus waltz sets the stage in the main title, and the majority of the score plays off of this Rota/circus idiom, or the blues, before bringing things together for a warm-hearted conclusion. As Miles said in his FSM interview, these comedies are excruciatingly difficult: one has to satisfy the atmosphere of the laughs without tipping them off, which requires... I was about to write "precise precision," wouldn't that have been great? In *Larger Than Life* Goodman pulls it off effortlessly: his music suggests the mass of the elephant, the down-on-his-luck nature of the Bill Murray character, the atmosphere of the slapstick, and the fairy-tale construction of it all—all while establishing several distinct themes, and bringing a clarity and transparency to the arrangements. Even in the rendition of "The Magnificent Seven," excerpted for whatever reason, Goodman writes an introduction to tie it to his score, and probably did the same for "The Blue Danube," except a "not film version" take of it has been used for the album. Comedy scores can be so awful so easily: David Newman tends to get awfully close to the temp track, to the detriment of thematic material, and Randy Edelman has annihilated movies like *While You Were Sleeping* with cutesy-pie, synthesized nutrasweet. *Larger Than Life* has that rare quality Goodman brought to his films: restraint. It's developed and expressive, but not forced. This doesn't make it a fantastic album or groundbreaking film score, but it does make it worthy of respect. Milan's album also includes two songs ("Life Is a Carnival" by The Band, and "Psycho" by Jack Kittel), and liner notes by Joel Moss paying good-bye respects to the composer.

Finally, a question: what happened to movie posters? *The Fan*, *The Chamber* and *Extreme Measures* have virtually the same poster: close-ups of the actors' faces, half shrouded in darkness or cut off by the margins, in some monochrome gray. *The Crucible*, *Space Jam* and *Maximum Risk* seem to be continuing the trend. Who knows if it's a case of the actors demanding such exposure, or marketing departments being the imitative weasels they are, but it is so bland and uncreative—just inexcusably ugly. I guess 1996 marked the death of Saul Bass in more ways than one. More later! -LK

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William Ross

Antony and Cleopatra - John Scott

Apollo 13 - promo copy, MCA, no dialogue

Awakenings - Randy Newman

Bat 21 - C. Young

Best Revenge - Keith Emerson

Body Heat (numbered)

Baby's Day Out (promotional only) Broughton

Blood In, Blood Out

The Cardinal - Moross

Charade - Mancini

The Cable Guy (score only, promo)

A Chorus Line - movie soundtrack

Class Action - Horner

Cocoon: The Return - Horner

Disorderlys - Various

Dragonslayer - North

Eye of the Needle - Rózsa

Farewell to the King - Poledouris

55 Days at Peking - Tiomkin

Gatto a Nove Code - Morricone

Hatari - Mancini

Hope and Glory - Peter Martin

Jennifer 8 - C. Young

King's Row - Korngold

Killing Fields - Oldfield

Krull (limited edition) sealed

Licence to Kill - Kamen

Lifeforce - Mancini

Logan's Run - Goldsmith

Major Payne (promotional only) Safan

Malice - Goldsmith

Man Who Would Be King (sealed) Jarre

Midnight Run - Elfman

The Molly Maguires (Bay Cities) Mancini

Nightmare on Elm Street IV - various

The Old Man and the Sea - Tiomkin

The Outlaw Josey Wales -

J. Fielding Collection

A Patch of Blue - Goldsmith

Pink Panther - Mancini

The Proud Rebel - Moross

Quiller Memorandum - J. Barry

Return of the Living Dead - Various

Regarding Henry - Zimmer

Revolver (sealed) Morricone

The River - John Williams

Scarlet Letter (TV) John Morris

Scrooged - various

Seven Samurai/Rashomon - Hayazaka

Seventh Voyage of Sinbad - Herrmann

She Devil - Various

Shock to the System - Chang

Showdown in Little Tokyo - David

Michael Frank

Snow White and the Seven Dwarfs -

Disney 60850

Spies Like Us - Bernstein

Spirit of St. Louis - Waxman

Stagecoach/Trouble with Angels -

Goldsmith

Stanley and Iris - John Williams

Sweet Charity - Soundtrack Starring

Debbie Allen

Three Musketeers (Bay Cities) Legrand

Secret Agent/The Saint (TV)

Edwin Astley & orch.

10th Victim - Piero Piccioni

Thief of Hearts - various

To Kill a Mockingbird - Bernstein

Twilight Zone: Best Of, Volume II

V - Final Battle - Dennis McCarthy

The War at Home (Promo) Basil Poledouris

Films of John Wayne - Comancheros/True Grit

Weeds - Badalamenti

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The Wild Bunch - Spec. Edition Scr. Classics 3

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